CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | SPRING 2018



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Portals_Thresholds

March 29–June 15, 2018

Reinberger Gallery

Opening Reception March 29, 6–8pm
Sara Ludy, Rachel Rossin, Rafaël Rozendaal and the collaborative Wickerham & Lomax address themes relating to science fiction and simulated reality in an exhibition of painting, sculpture, virtual reality, and video.

Rachel Rossin, *Subsurface Scattering,* courtesy of ZieherSmith, New York

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EMILY DUKE ON
INDUCTION: TAUBA AUERBACH
AND ÉLIANE RADIGUE
Saturday, March 17 | 2:30PM

TOM LOPEZ ON
ÉLIANE RADIGUE'S OMNHT
Saturday, March 31 | 2:30PM

GIANNA COMMITO ON
ZIGZAGS AND DIAGONALS
Saturday, April 21 | 2:30PM

JULIA CHRISTENSEN ON
THE FOUNDER'S PARADOX:
SIMON DENNY
Saturday, May 19 | 2:30PM

JOIN LOCAL ARTISTS
AND EXPLORE
THE WORLD OF
CONTEMPORARY ART.







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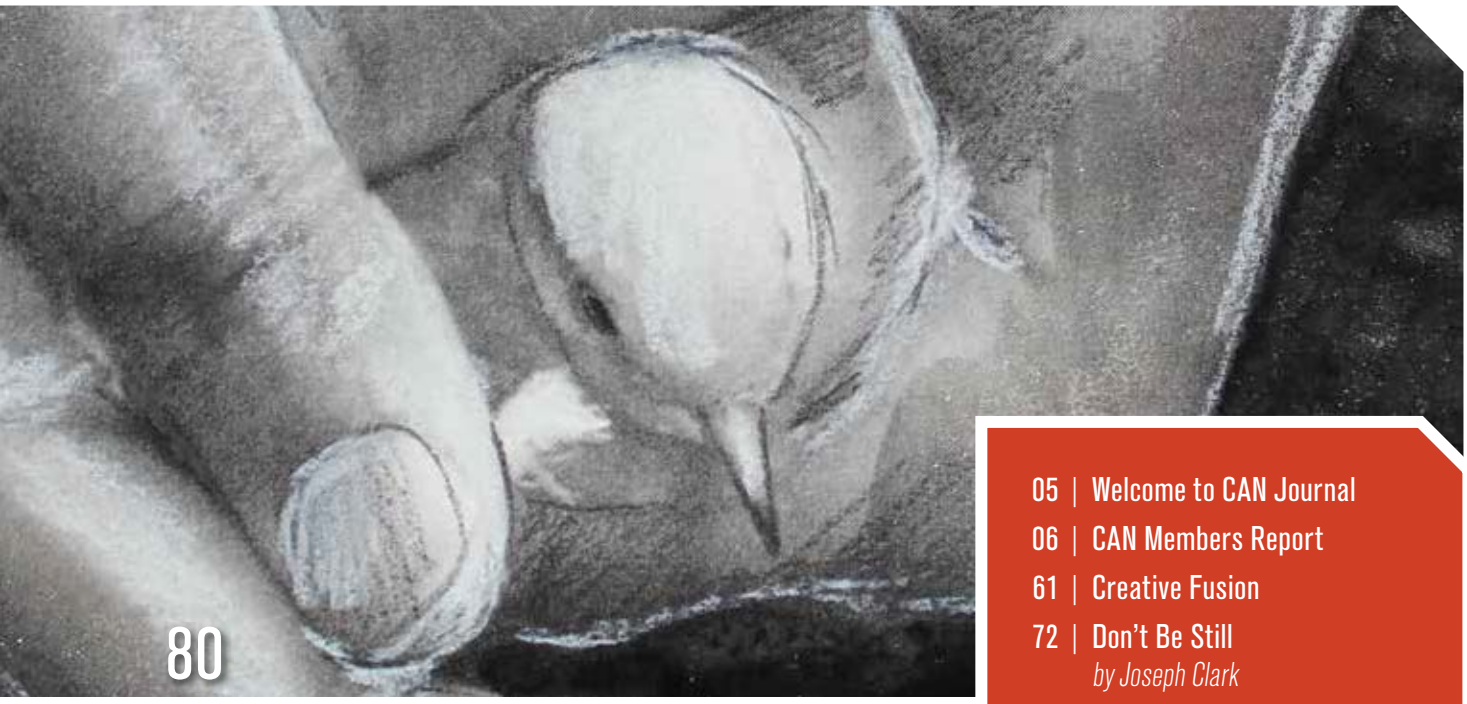
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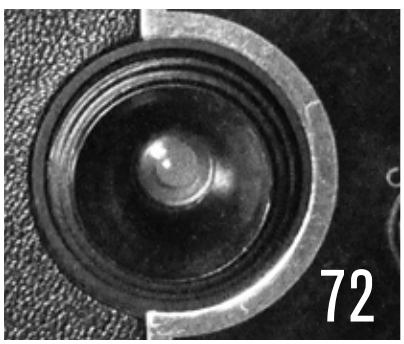
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COVER: Untitled photo by Kate Sweeney, from Spitball, an exhibit of works by photographers under age 30, curated by Kory Gasser, on view March 2 - April 14 at the Cleveland Print Room.

BUTTERFLIES, PEACHES, AND ENDLESS CURIOSITY

We love the butterflies and peaches, and the warm colors on our cover this issue, but above all we love the magnifying glass, because it calls to mind curiosity. For my money, curiosity is the most precious commodity in the art world—the desire for knowledge, for connection, for discovery, for new things.

The photo is by Kate Sweeney, from *Spitball*, an exhibit at the Cleveland Print Room featuring photography by artists age 30 and under, selected by Loop barista and curator Kory Gasser. For several years, Gasser has made Loop one of the most interesting exhibit venues in Tremont: constantly introducing new artists, and usually hanging their work from eye-level to high ceiling to show as much art as possible. Curious? If you haven't seen it, you should. And either way, go see what Gasser has put together at the Print Room.

Spitball opened the same night as this issue of *CAN* hit the streets, and the same night as Walk All Over Waterloo, during which ArtiCle opened an exhibit of works by Jill Milenski, Gail Pritchard, and Gail Crum. This issue of *CAN* is among the fattest ever, because more galleries—including new ones—are telling you about more shows. You expected some kind of calm before the summer storm that will be CAN Triennial and FRONT International? Nah.

In this issue you'll see that Mary Urbas's annual *from WOMAN* exhibit is back at Lakeland Community College. And that BAYarts continues bringing some of the most interesting work in the region to the western suburbs—in this case works of Jen Omaitz. The Morgan Conservatory will host no fewer than 14 artist residents in the coming months. Meanwhile, Orange Art Center, Elevate, and Shaker Community Gallery all are serving their communities with new energy. It's time once again for Kalman and Pabst's biennial photo exhibit, which features hundreds of photos by the agency's staff, and is always a blowout of a party.

Cleveland did not have anywhere near this level of activity when Douglas Max Utter wrote about then-recent CIA grad Dana Schutz in the very first issue of *Angle* magazine in March, 2003. Later in this issue, you'll read what he has to say about her current show, *Eating Atom Bombs*, on view at Transformer Station through April 15.

There are other kinds of news, too: Cleveland Arts Prize has announced a new award, specifically to honor "extraordinary commitment to the advancement of the arts through leadership in policy, legislation, arts education and community development." And Zygote Press welcomes a new executive director Jane Black, as well as a new show curated by Rebekah Wilhelm. Still Point Gallery has moved to a new location in the Cedar-Fairmount neighborhood. A new gallery—Art at the Schoolhouse—has taken its familiar place in Little Italy. And the ground-breaking installation exhibit *Rooms to Let*, which has taken place each spring in Slavic Village homes slated for demolition, also has news: This year it's scheduled for the last weekend in July, to coincide with CAN Triennial and FRONT.

CALM BEFORE THE STORM? NAH.

And speaking of those landmark events, artists' deadline to apply to CAN Triennial is just two weeks away, March 15. No matter how busy the art scene in Cleveland is now, it is going to get busier. We look forward to seeing you.

Michael Gill
Editor / Publisher

What's Upcoming and Ongoing at Akron Art Museum

by Akron Art Museum Staff



COLIN CONCES

Jun Kaneko, Untitled, Heads, 2013, hand built & glazed ceramics, L: 103"h x 55"w x 48"d and R: 104"h x 59"w x 48"d, courtesy of the artist.

Jun Kaneko: Blurred Lines
Karl and Bertl Arnstein Galleries
February 17–June 3

Among the most acclaimed artists working in contemporary ceramics today, Jun Kaneko has spent decades pushing the boundaries of ceramics, sculpture, and painting, repeatedly blurring the lines that have traditionally separated the world of fine art and craft. *Jun Kaneko: Blurred Lines*, opening February 17, presents an impressive array of the artist's monumental works while providing insight into his thinking and artistic process. *Blurred Lines* features Kaneko's signature ceramic "dangos," drawings, paintings, several large-scale ceramic heads, and a site-specific installation of his 65-foot-long painting, Mirage. The exhibition also represents the first Akron Art Museum exhibition curated by John S. Knight Director and CEO Mark Masuoka, who drew from a nearly 35-year relationship with the artist to create *Blurred Lines*. The exhibition features atypical works by Kaneko that highlight the artist's ability to create monumental monochromatic sculptures that define space and volume. These works were chosen for their powerful yet contemplative presence.

Informed by early experiences in a Zen Garden at Ryōan-ji, Kaneko's work contains ongoing references to rhythm and pattern and sound and silence. His artworks are often covered with stripes, simple geometric shapes, and spirals and dots, suggesting themes of light and darkness, mass and space, and present and past. Central to Kaneko's artistic exploration is a sense of play and experimentation, which drives his restless creativity. His large-scale hand-built ceramic sculptures—both dangos and heads—often exceed seven feet in height and weigh thousands of pounds. Many of the works in *Blurred Lines* are drawn from the artist's private collection and represent transformational works in his over-50-year career.

Jun Kaneko: Blurred Lines *is organized by the Akron Art Museum and supported by funds from the John S. and James L. Knight Foundation and the Ohio Arts Council. Media sponsorship by ideastream®.*



Matthew Kolodziej, Replacements, 2017, acrylic on canvas, 72" x 79", courtesy of the artist and Carl Solway Gallery



Jerry Birchfield, Untitled from series Stagger When Seeing Visions, 2017, solarized selenium toned silver gelatin print, 16" x 12", courtesy of the artist.

Frameworks: Paintings by Dragana Crnjak, Andrea Joki and Matthew Kolodziej

Judith Bear Isroff Gallery

March 2–September 9

Dragana Crnjak (Youngstown), Andrea Joki (Cleveland) and Matthew Kolodziej (Akron) each approach painting as an exploration of the way we understand time and space. The concept of time being fluid rather than linear is of particular interest. Interwoven into that equation is how time distorts memory. Each artist deploys different processes to conduct their inquiries. Kolodziej photographs construction and demolition sites, which he digitally collages, then translates into line drawings that form the basis of his paintings. Crnjak uses photographs of textile patterns or architectural details as source imagery for her paintings. She distorts those images, then layers crisp lines that scaffold the space she creates. Joki shifts from painting in loose, spontaneous brushstrokes to applying precise hard-edge lines, often combining both in one composition. Maps or keys to places that exist somewhere in between the realms of the physical, digital and psychic, the three artists' paintings are fascinating to explore yet impossible to know.

Frameworks: Paintings by Dragana Crnjak, Andrea Joki and Matthew Kolodziej *is organized by the Akron Art Museum with support from the John S. and James L. Knight Foundation and the Ohio Arts Council.*

Jerry Birchfield: Asleep in the Dust

Fred and Laura Ruth Bidwell Gallery

March 24–September 23

The multimedia work of Jerry Birchfield thoughtfully investigates photographic processes and concepts. Obscuring his camera-based images with layers of darkroom processes, Birchfield calls attention to the gap between his photographs' original subjects and the abstracted printed image that you see. The resulting gelatin silver prints are complemented by wall relief sculptures that assert the physical nature of printed photographs. By encasing photographs in plaster, Birchfield masks the images and warps the paper upon which they exist. The centerpiece of this exhibition is a site-specific installation that stages an assembly of sculptures in the gallery. *Jerry Birchfield: Asleep in the Dust* reflects the basic nature of Birchfield's subjects and materials, which are often cast-off detritus of his studio activity. The exhibition highlights the transformational role of the artist in producing objects of meaning from such materials through an iterative process of framing, reproduction and display.

Jerry Birchfield: Asleep in the Dust *is organized by the Akron Art Museum with support from the John S. and James L. Knight Foundation and the Ohio Arts Council.*

Akron Art Museum

One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

JUN KANEKO: BLURRED LINES | FEBRUARY 17 – JUNE 3 | KARL AND BERTL ARNSTEIN GALLERIES

FRAMEWORKS: PAINTINGS BY DRAGANA CRNJAK, ANDREA JOKI AND MATTHEW KOLODZIEJ MARCH 2 – SEPTEMBER 9 | JUDITH BEAR ISROFF GALLERY

JERRY BIRCHFIELD: ASLEEP IN THE DUST | MARCH 24 – SEPTEMBER 23 | FRED AND LAURA RUTH BIDWELL GALLERY

ED EMBERLEY: BETTER YOU THAN ME | JANUARY 11 – JULY 15 | THE MARY S. AND DAVID C. CORBIN FOUNDATION GALLERY

Harris Stanton Presents Glass Artists in Cleveland, Art-tini Auction in Akron

by Ellie Kaiser Secrist



Scott Goss, fused glass and enamel



Timothy Stover, untitled sculpture, glass



Marianne Hite, fused glass

THIS SPRING the Akron gallery will host its annual Art-tini Auction. This year we are excited to announce it will benefit a scholarship (The Harris Stanton Gallery Scholarship Fund) for a rising senior in the visual arts at the University of Akron. The auction will open for bidding April 5 and close with a vodka-themed party on April 12. Last year we raised over $2,000 for the recipient. It's a great opportunity for novice collectors and more seasoned ones to start or expand their collection. Bidding on the art starts at a discounted price, 20% below retail, and will feature the gallery's vast array of local and international fine art. The event gives back to a great cause while supporting our area's local burgeoning talent.

In April Harris Stanton Gallery in Cleveland will host our first-ever glass exhibition, opening Thursday, April 26. Featured artists are Scott Goss, Marianne Hite, and Timothy Stover. They all work with the translucent material, but that is where their similarities end.

Goss works two-dimensionally and is deeply inspired by architecture and urban environments. By layering multiple sheets of glass that incorporate painting, drawing, silkscreening and sandblasting he creates layered pieces that are representative of his memories of architecture and scenery from his youth.

Timothy Stover's graceful three-dimensional glass vases and sculptures are influenced by the mixing of shapes to create optical illusions. The intent of his body of work is to study the effects of contrasting colors, textures, and shapes.

Marianne Hite is influenced by nature and the changing of the seasons. She enjoys the process of layering different materials—such as gold or silver foil, or her own photographs—into her fused glass pieces. She finds inspiration through the distinct and elusive properties of glass and its ability to be manipulated.

A fun addition to our spring lineup will be a pop-up exhibition of our international artist Khehla Chepape Makgato. Some may remember Chepape as the featured artist from our 30th Anniversary Exhibition last summer. We are pleased to announce that during his visit for that exhibition he secured a residency with Zygote Press for this spring. During his tenure here for printmaking at Zygote, the Cleveland gallery will host a small popup of his paintings. Chepape's work has been exhibited all over the world and he has been featured on CNN.

Harris Stanton Gallery

2301 W Market Street
Akron, Ohio 44313
330.867.7600

Harris Stanton Gallery Cleveland

1370 West 9th Street
Cleveland, Ohio 44113
harrisstantongallery.com

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ART-TINI AUCTION TO BENEFIT A VISUAL ARTS SCHOLARSHIP AT THE UNIVERSITY OF AKRON | APRIL 5–APRIL 12
RECEPTION 5:30–8:30PM THURSDAY, APRIL 12

CLEVELAND GALLERY:

GLASS EXHIBITION: SCOTT GOSS, MARIANNE HITE & TIMOTHY STOVER
APRIL 26–MAY 26

POP-UP EXHIBITION: KHEHLA CHEPAPE MAKGATO | MARCH 29–APRIL 19
RECEPTION 5:30–8PM THURSDAY, MARCH 29



BRIAN JARVI'S

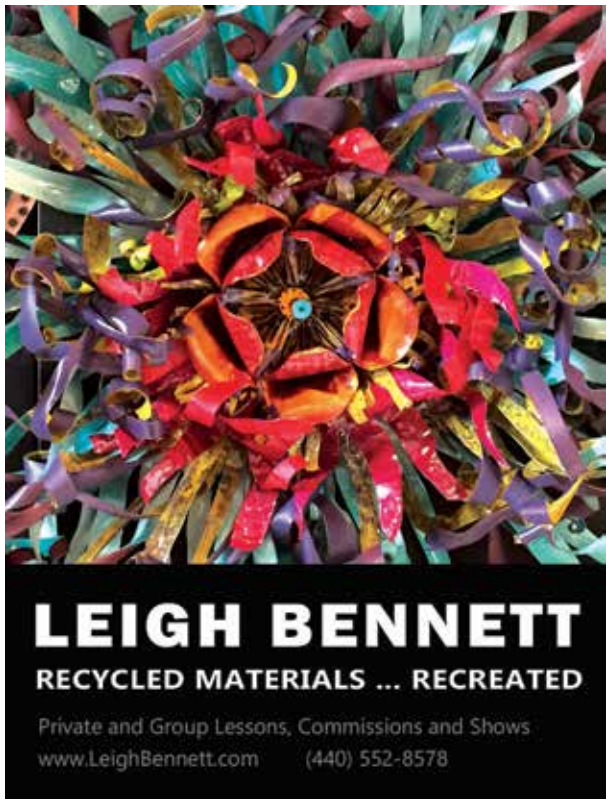
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Jenniffer Omaitz *Constructions* at BAYarts

interview by Jessica Stockdale



Jeniffer Omaitz, Indelible, acrylic on canvas, 36" X 40", 2017

THROUGH a thoughtful blending of paintings, assemblage and site-specific installation, Jenniffer Omaitz tackles chaos and form in her new exhibition *Constructions*. This is the first time she has displayed her 2D and 3D work together, and with it, overlapping weighty themes of architecture, boundaries, movement and geometry.

Jessica Stockdale: Can you talk about the 3D installations? What features of the gallery appealed to you most?

Jennifer Omaitz: The ceiling is one of the most distinguishing architectural features, with giant circular openings. I wanted to activate it more with sculptural elements linking at least two openings together through a suspended structure with lighting. A reoccurring trope in my installation work is to bring importance to underrecognized architectural features. I noticed that the entire first floor looked like the golden ratio, a mathematical tool for measurement and design. The circle theme will be reoccurring in most of the work in some way, exploring moments of containment and openness.

JS: Did you begin working on some of these pieces only after seeing the gallery, or did they change once you saw the space?

JO:The idea of working with the gallery features was instantly sparked when seeing the space. They will adapt somewhat when I start on-site construction for the show responding to both the gallery and what is happening in the paintings.

JS: What sort of energy are you trying to present in your work?

JO: Harnessed and frozen chaos vs. order. A constructed viewpoint to interior and exterior spaces that are both real and imagined; dualities, boundaries, and fresh experiences. I think the energy from both practices will show a depth of investigation for my interest in states of change between order and chaos as they relate to environmental shift, mirrored in natural disasters occurring throughout the world, politics, housing crisis and urban development.

JS: What sort of materials do you use to create these pieces?

JO: Found objects, made objects, fabricated and collected pieces ranging from metals to plastics, trinkets. Things just happen to wind up in the installations that are responsive and more immediate, wieldy, awkward, jarring and intimate at times. Whereas the paintings are constructed more traditionally on panel or canvas—a much slower process—they explore ideas of boundary, fold, movement, and some sort of construction process.

JS: What was your inspiration?

JO: Architecture trends, natural disasters, photographs, designs, graphic design, collage, collected materials.

JS: Anything else that you feel is important for people to know about this exhibition?

JO: I've exhibited painting and an assemblage on occasion, but never a body of paintings and a site-specific installation. I have never had the opportunity to show this caliber of work together and I am really excited to see new links and get responses.

BAYarts

28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

JENNIFFER OMAITZ: CONSTRUCTIONS | MARCH 9–APRIL 6
ANNUAL JURIED EXHIBITION | APRIL 13–28
ENCORE: PLAYHOUSE RENOVATION BENEFIT | APRIL 28
BODY OF WORK: CERAMIC EXHIBITION | MAY 4–MAY 26

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The Rewards of Teaching at Valley Art Center

by Valley Art Center Staff



In *Mother Earth*, American and Chilean artists interpret music and poetry.



MICHAEL STEINBERG

Tricia Kaman demonstrating in her oil portrait workshop.

WHILE STUDENTS and parents often thank VAC instructors for changing their lives and making the world a better place, their teachers say they receive as much as they give. "I give my students everything I would want to receive from a teacher," says Kim Mettee, "while I also encourage them to cultivate their own authentic identity and aesthetic." Ms. Mettee says that she is often inspired by her students' personal approaches to design problems and mindful solutions to technical challenges. "Their responses to my instruction can be very creative and unique. Back home in my studio, I will revisit my conversations with students to inform my own creativity."

Valley Art Center is often the place where students and teachers first discover their callings in art occupations. Children's art instructor Emily English started as a volunteer when she was a teen and quickly became a substitute teacher for a Saturday children's class. That course was soon passed on to her and, like many other instructors in VAC's history, she turned it into a career, a profession, and a brand. "My experience teaching at Valley Art Center is why I decided to go to college to be an art teacher," she says. "I used my VAC summer camps as part of my student teaching." Ms. English continues to teach at the center as one of a strong team of children's art instructors. "I can't believe I've been here for fifteen years!" Emily says. "I've stayed here because it's family."

Valley Art Center is always looking for ways to expand offerings to students young and old. If you want to share your experiences and talents teaching workshops and classes, please send your inquiries to Jeni Yonker at program@valleyartcenter.org.

Mother Earth

The maestro behind *Mother Earth* is composer Pamela Illanes-Tatsuoka. Utilizing poems by Chilean writer, Antonio Skármeta and Chilean poet-diplomat, Pablo Neruda, Pamela creates music for voice and instrument. World-class musicians have performed the music, and utilizing those melodic sounds as inspiration, American and Chilean visual artists interpret the poems to create memorable works of art. *Mother Earth* brings the power of multiple art forms to Chagrin Falls for guests to hear and see, and to be immersed in Chilean culture.

VAC Sells Art

Chagrin Falls has always been an artistic village and Valley Art Center keeps finding more ways to get art into the hands of collectors. Between two onsite galleries, a gift shop, and an outreach gallery, an art connoisseur can frequently find a selection of over three hundred works of art for sale through Valley Art Center!

Are you interested in offering your art for sale in Valley Art Center's gift shop or outreach gallery? Email Kate Bruner at assist@valleyartcenter.org, and please include information about you and your work, images of the art, and price points.

Valley Art Center
155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

EARLY BIRD ART & CRAFT SHOW | 10AM–5PM MARCH 3 | LOWE'S GREENHOUSE

MOTHER EARTH | MARCH 23–MAY 2 | 155 BELL STREET WITH CHAGRIN ARTS RECEPTION 6–8PM FRIDAY, MARCH 23

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Friday, July 6
Benefit preview

Saturday, July 7
Public opening party

July 14-15 and July 20-22
CAN Triennial Gallery Pavilion

Friday, July 20
Third Friday at CAN Triennial

Saturday, July 29
Awards, Recognition, and closing party

APPLY

ARTISTS APPLY FREE

Thursday, March 15
Application Deadline

Saturday, March 31
Announcement of artists chosen for site-specific installations

Saturday, March 31
Announcement of Gallery Pavillion dealers

Tuesday, May 1
Announcement of all artists selected

Heights Arts Presents *Drawn Together* and Its First Members Show

by Mary Ryan



Dana Oldfather



Charles Mintz, Lunch, Ocean City MD. Inkjet print. Heights Arts Members Show

OPENING March 9 in the Heights Arts main gallery, *Drawn Together: Emotional Intelligence and the Vernacular of the Heart* explores the Buddhist concept of the brahma-viharas, also known as the four divine emotions, through drawings by John Carlson, Suzanne Head, Tony Ingrisano, and Dana Oldfather.

Drawn Together explores the emotions of loving-kindness (*metta*), compassion (*karuna*), vicarious or sympathetic joy (*mudita*), and equanimity (*upekkha*), through the expression of visual line and imagery.

"Drawing is so effective and efficient in its ability to convey emotion that it seemed a most appropriate medium for this subject," says Josh Werling, exhibition curator. "Each mark is a statement of expression by the artist. It is also a perfect metaphor for social interaction and relationships between individuals and the collective. Like all of us moving through the world, reacting to and relating with each other based upon our own individual stories and experiences: marks and lines, all part of a bigger picture."

Each of the four artists has created three drawings based on the brahma-viharas: one representing the divine emotion and its corresponding near and far enemies. The far enemy represents the opposite of the emotion and the near enemy is an emotion masquerading as the pure emotion. A related program on Thursday, April 5, *Ekphrastacy: Artists Talk + Poet Respond*, offers an opportunity to hear the artists speak about their work and invited poets read original work written in response to select pieces in the exhibition. *Drawn Together* is on view through April 22.

The Same…Only Different

The Same…Only Different, recent drawings by Jennifer Adams, opens in the spotlight gallery on March 23. The series, which began after Jennifer moved to Shaker Heights in 2015, is based on brick patterns in local architecture. Since receiving an MFA in fiber from Cranbrook Academy of Art, her work has primarily focused on 2D practices including drawing, printmaking and photography; as well as textile arts such as quilting and knitting. Repeated pattern is at the heart of her work, unifying a visual field, drawing the viewer's attention to pattern and inspiring viewers to notice patterns in their daily experiences.

Heights Arts Members Show

Heights Arts unveils its first *Members Show*, a non-juried exhibition of art in all media by more than 30 of its artist-members, on April 27. The show is an outgrowth of the Heights Arts mission to support the community by providing a variety of opportunities for artists and art audiences to discover each other.

For more information on Heights Arts community programs and events, including house concerts, gallery performances and outreach, visit heightsarts.org.

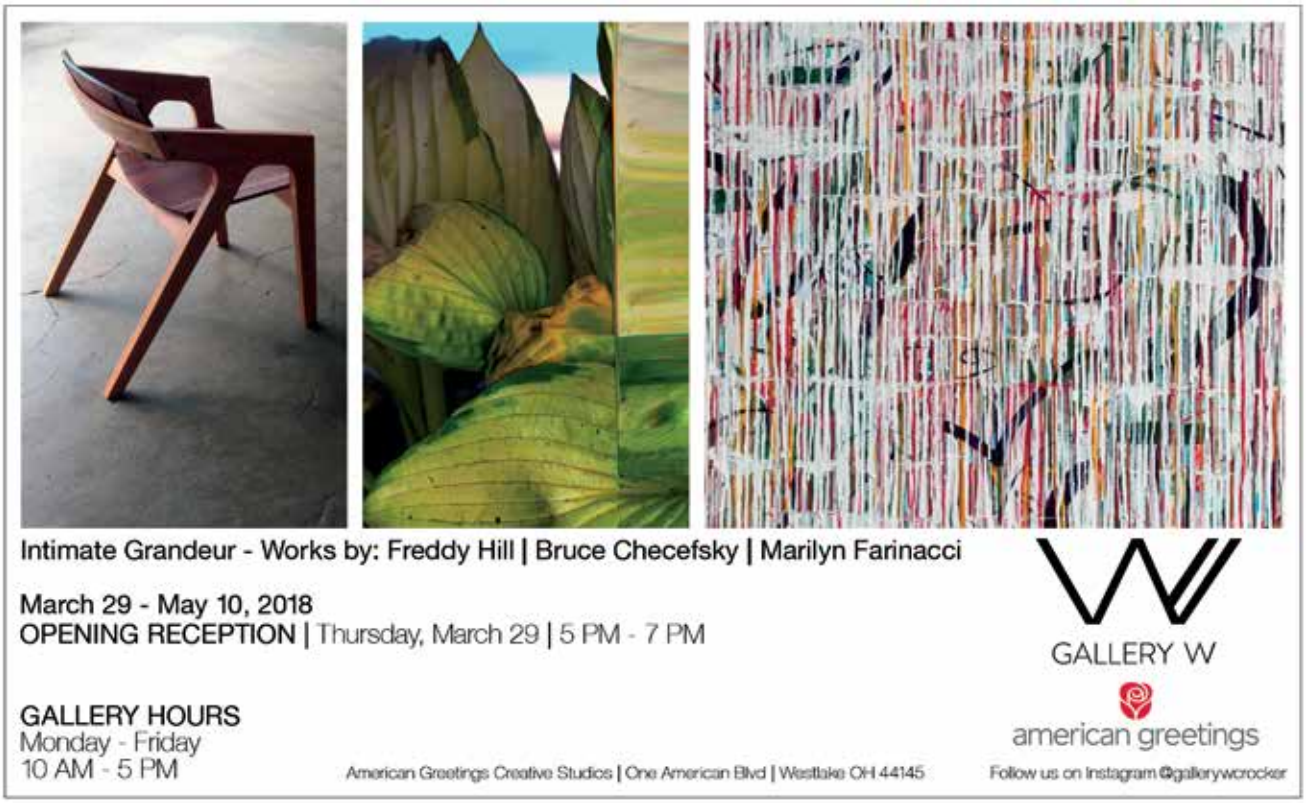
Heights Arts

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

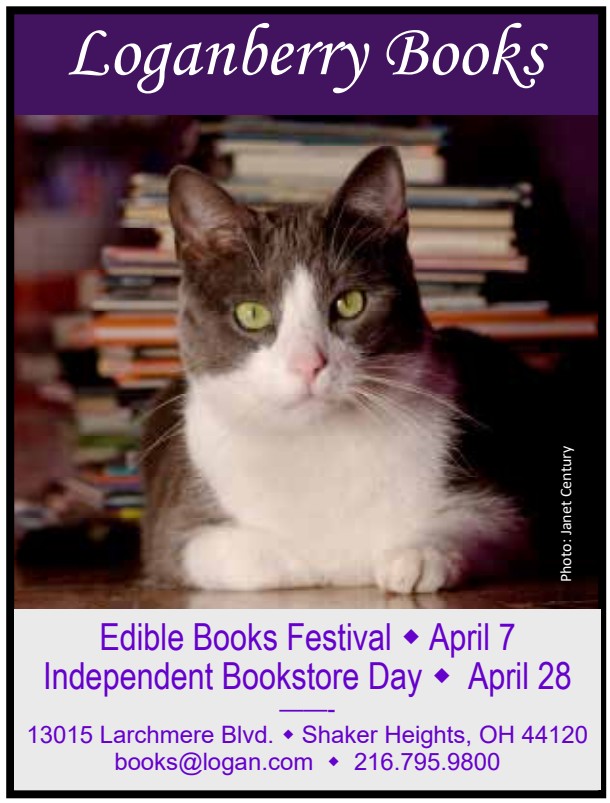
DRAWN TOGETHER | MARCH 9–APRIL 22
RECEPTION 6–9PM FRIDAY, MARCH 9 | GALLERY TALK 7PM THURSDAY, APRIL 5

SPOTLIGHT: JENNIFER ADAMS | MARCH 23–MAY 6
RECEPTION 6–9PM, FRIDAY MARCH 23

MEMBERS SHOW | APRIL 27–JUNE 4
RECEPTION 6–9PM FRIDAY, APRIL 27 | GALLERY TALK 7PM THURSDAY, MAY 24


Intimate Grandeur - Works by: Freddy Hill | Bruce Checefsky | Marilyn Farinacci
March 29 - May 10, 2018
OPENING RECEPTION | Thursday, March 29 | 5 PM - 7 PM
GALLERY HOURS
Monday - Friday
10 AM - 5 PM
American Greetings Creative Studios | One American Blvd | Westlake OH 44145
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books@logan.com ◆ 216.795.9800

ArtiCle/Art In Cleveland Galleries, Studios, Creative Classroom

by Louis Ross



Gail Crum, Timekeeper, assemblage



Detroit-Superior Bridge at Night, Jill Milenski



Gayle Pritchard, Lost Angels



Lisa Eastman, Once in a Blue Moon

Claiming Our Space and Place

March 2–April 6

ArtiCle Gallery, located in the Waterloo Arts District, has an exciting schedule of exhibitions and art activities for Spring 2018. Guest Curator Mary Urbas, Lakeland Community College gallery director, has organized an exhibition of artworks in a variety of media by Cleveland artists Gail Crum, Jill Milenski and Gayle Pritchard, titled *Claiming Our Space and Place*.

For two decades these artists have supported each other and grown together with a shared aesthetic. They express themselves through media as diverse as painting, drawing, assemblage, collage and fiber. They share a passion for found objects, ephemera and color chosen to give voice to contemporary women's issues and concerns—a pertinent exhibit in these #MeToo times.

Images, objects from daily life, tactile materials—things discarded, old and forgotten—connect the pieces and create a conversation for women: "I am important." The artists feel compelled to put things back together, making them whole again.

Gallery 316: Al Fuchs Photography

Opening March 2

ArtiCle Gallery is excited to present Cleveland photographer Al Fuchs in his adjunct Studio/Gallery 316. Al has been a professional photojournalist and news photographer for many years. His work has been published throughout the world. His current project is an intimate and evolving gallery of his personal work and that of his camera associates. Visitors and photography collectors can enjoy seeing the newest work from Cleveland's creative photography community.

Lisa Eastman: Nocturne

May 4–June 1

Guest Curator Mary Urbas, Lakeland Community College gallery director, brings renowned landscape painter Lisa Eastman to Collinwood in a rare solo exhibition, ***Nocturne***. Lisa paints luminous oil landscapes that capture the beauty and mystery of her surroundings in dreamlike light and metaphor. Her ethereal moonscapes and waterscapes evoke a subtle surreal response to planet Earth. "I use light as a spiritual metaphor to give the viewer a sense of peace, love and harmony." Visitors will experience the positive, calming and healing nature that Lisa's art offers in these fast-paced times.

Time for Art: A Creative Arts Classroom

ArtiCle is proud to present **Time for Art**, a Creative Arts Classroom directed by Susan Ross, MA Art Therapy. Susan has taught art in public and private schools for over 40 years, to a wide variety of ages and populations. She brings her unique talent of encouraging creative art expression and successful projects to both children and adults. Please check our Facebook page for Spring 2018 art activities that will be offered.

ArtiCle/Art In Cleveland

15316 Waterloo Road
Cleveland, Ohio 44110
artincleveland.com
440.655.6954

CLAIMING OUR SPACE AND PLACE | OPENING RECEPTION 6–10PM FRIDAY, MARCH 2
REDUX & CLOSING RECEPTION: 6–10PM FRIDAY, APRIL 6

GALLERY 316: AL FUCHS PHOTOGRAPHY | OPENING RECEPTION 6–10PM FRIDAY, MARCH 2

LISA EASTMAN: NOCTURNE | OPENING RECEPTION 6–10PM FRIDAY, MAY 4
REDUX & CLOSING RECEPTION 6–10PM FRIDAY, JUNE 1

Weaving in a Digital Age

by Jessica Pinsky



Janice Lessman-Moss, Jacquard weaving

WHEN WALKING into Praxis Fiber Workshop for the first time, visitors are struck by the presence of 24 large wooden structures. Many are familiar with weaving, but newcomers are captivated by the engineering of the loom and the strength and grace of the machine.

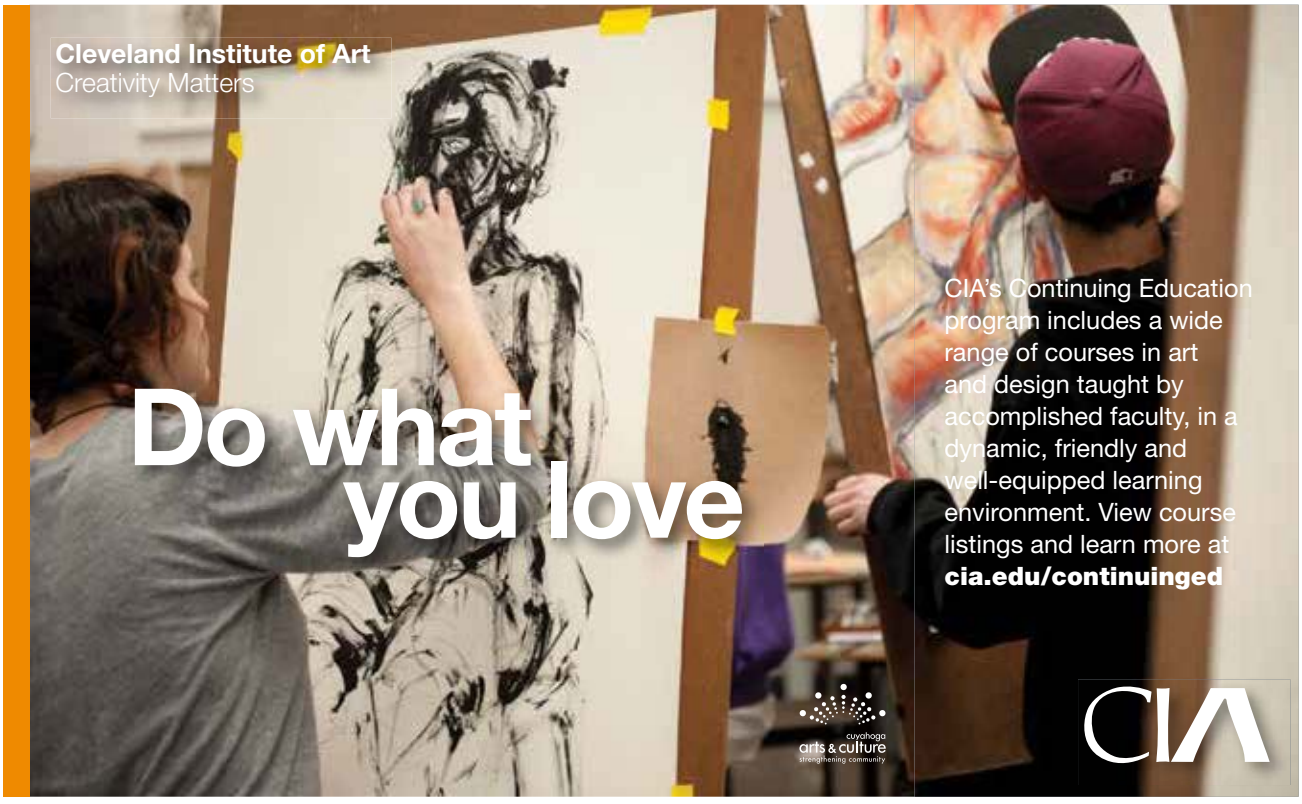
"How does it work?" This question bursts with curiosity and also demonstrates the distance from our familiarity with how cloth is made.

"How long does it take?" A question that emphasizes a societal shift to the immediate result that technology grants us again and again.

At Praxis we are working to enhance the relationship between artists and the process of handweaving, but it is equally important to address the shift that technology has imposed on how we live. Using the handloom as an art-making tool addresses the disconnect between this trend and the origin of a process-based art. To accommodate the experienced weaver, the curious artist, the engineer or the young adult, we are working to expand the facilities at Praxis to accommodate digital weaving (looms that are assisted by computers) and to create a bridge between the digital and the handmade. As we work towards this expansion we are honored to be showcasing exquisite examples of this type of weaving in our gallery. Please visit our current exhibition *Rhythms & Rotations*, weavings by Janice Lessman-Moss. Moss is the chair of the textile department at Kent State University, and two of her personal looms will support our digital facility at Praxis.

Praxis
15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

RHYTHMS & ROTATIONS | FEBRUARY 2–MARCH 31



Breaking Point

by Amy Callahan

BREAKING POINT is one artist's visual response to the first year of the Trump presidency. In this body of work Steve Cup explores what he—and perhaps others—see as a rapidly deteriorating sense of community as the country reaches all-time levels of divisiveness. Spanning personal works, private commissions and commercial work, each piece represents an immediate, often emotional reaction to the violently changing social tide in America. The exhibition includes themes of gun violence, migration, racism and Trump himself.

Curated by John Farina and Adam Tully, this show marks the Maria Neil Art Project's return to the art scene after closing their Waterloo gallery last year. "Some may see Steve's work as divisive itself while others may embrace his bold statement," says Farina. "Either way, no one will walk away from this exhibition not talking about where we are in the nation today."

Steve Cup is a prolific illustrator and printmaker with a focus on storytelling and journalism. Formerly of Pittsburgh, Pennsylvania, he now lives and works in New York City. He combines the tradition of woodcut printmaking with digital editing techniques to create stunning commercial and personal works. His illustrations have been published in *The Progressive, Playboy, The Stranger, Time Out New York*, and more. Additional work can be seen at stevecup.com.



Steve Cup, American Vision, linocut with digital color

Sixth Annual DayGloSho

The DayGloSho features new work of 40 local artists using DayGlo paint and is displayed in black light at Waterloo Arts Gallery through March 30. This annual show presents an interesting challenge for even the most experienced artist. A variety of styles and application techniques are used and the results are often surprising but always delightful. On March 2 during Walk All Over Waterloo, the district's art hop, visitors to the gallery will have the opportunity to experiment with DayGlo paint and make some glowing art work of their own. This show is generously supported by the DayGlo Color Corp.

Waterloo Arts
15605 Waterloo Road
Cleveland, Ohio 44110
waterlooarts.org
216.692.9500

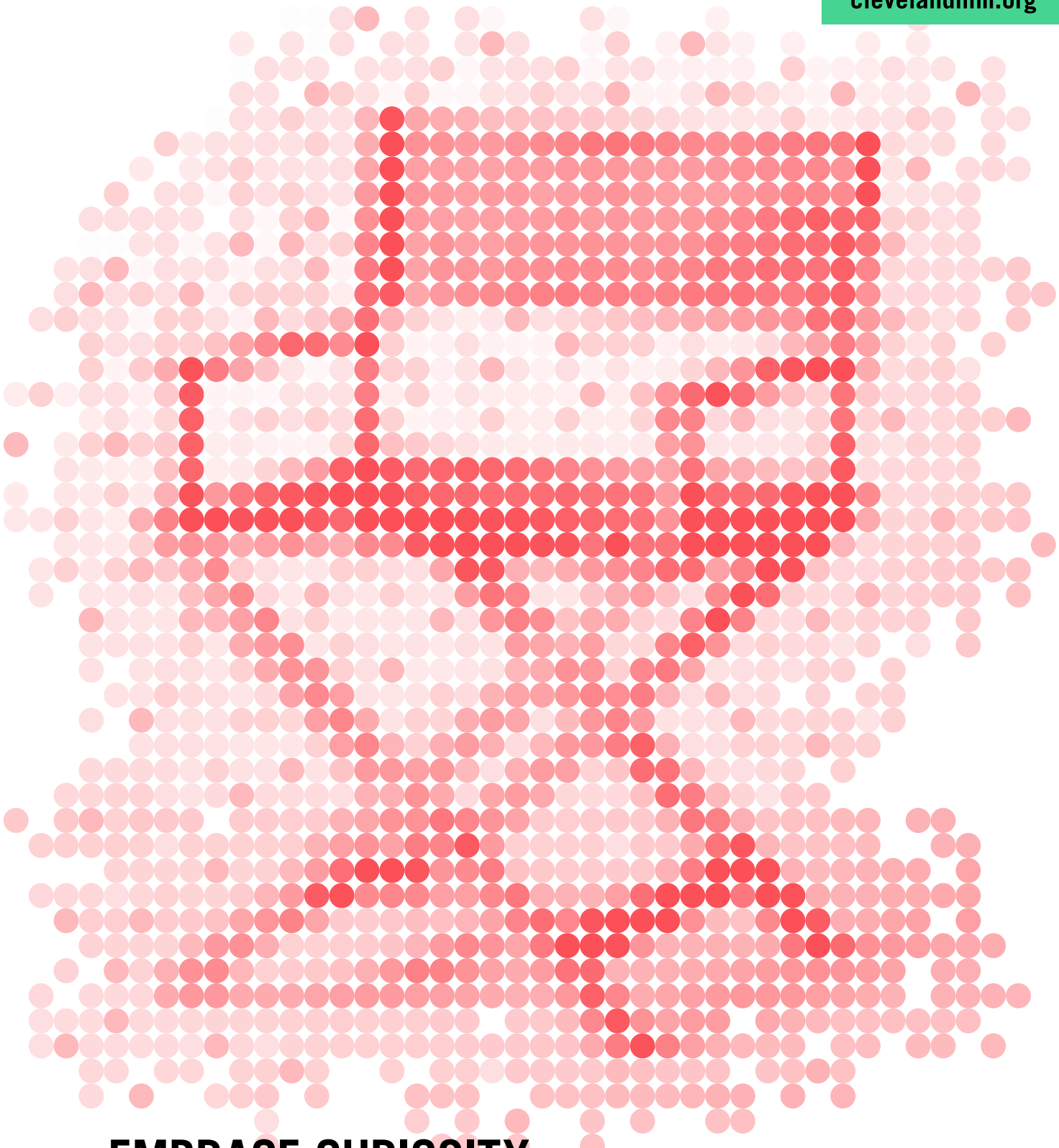
SIXTH ANNUAL DAYGLOSHO | FEBRUARY 2–MARCH 30

WALK ALL OVER WATERLOO | 6PM MARCH 2

STEVE CUP: BREAKING POINT | APRIL 6–MAY 13
RECEPTION 6PM FRIDAY, APRIL 6
Curated by John Farina & Adam Tully and presented by Maria Neil Art Project

SAVE-THE-DATE: ANNUAL WATERLOO ARTS FEST | JUNE 30
APPLICATION DEADLINE: MARCH 25

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Matthew Gallagher Solo Exhibition

by Hilary Gent

THIS MAY at HEDGE Gallery, Matthew Gallagher will debut his most recent body of works exploring physics, materiality and generative processes through visual and sonic arts. Unseen physical forces drive the exploration of Gallagher's processes, as he presents a diverse portfolio of paintings, drawings, prints, and sculpture.

Paint and ink are fundamental tools for mapping his self-expression but—acting as a facilitator of reactions—Gallagher also works with the forces of gravity, magnetism and sound waves in his projects, which also influence his musical abilities. Between art making and running his wood refinishing company, Matthew actively tours as an electronic musician, and curates and produces the R&D (Research & Development) concert series, bringing outstanding national and international experimental music programming to Cleveland.

Matt explains that, "Meaningful discoveries are made through a willingness to engage with the physical world. Electromagnetic, sonic, and chemical processes exist around us that are constantly experienced but remain invisible. My mission is to deliver representations of these forces as art objects. These objects reveal properties of our environment that wouldn't otherwise be apparent, and it is my hope that they empower people to experiment and play with their own surroundings."

Matthew Gallagher, born in 1991, is a Massachusetts native and a graduate of Oberlin College's studio art division. He is the recipient of the 2013 AICUO Excellence in Visual Arts Grand Award as well as senatorial commendations in the visual arts from the states of Massachusetts and Ohio.



JOHN SEYFRIED

Matthew Gallagher, engaging the physical world with magnets

HEDGE Gallery

1300 West 78th St., Suite 200
Cleveland, Ohio 44012
216.650.4201
hedgeartgallery.com

MATTHEW GALLAGHER SOLO EXHIBITION | MAY 18–JUNE 16
RECEPTION 5–9PM FRIDAY, MAY 18



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Local and Global in the Galleries at CSU

by Robert Thurmer





LEFT: Historic poster print featuring the Terminal Tower. ABOVE: Russ Revock, print from Global Matrix IV

THE GALLERIES at CSU are pleased to present two significant exhibitions this winter season.

Opening on March 9, the exhibition *Cleveland's Symbol: 52 Stories of the Terminal Tower*—curated by William Barrow, Special Collections Librarian, the Michael Schwartz Library—will run through April 21. Gallery conversation at 4pm followed by a reception with refreshments from 5 to 8pm.

Contemporaneously in the North and Center Galleries: *Global Matrix IV: An International Printmaking Exhibition*, organized by Purdue University Galleries. Exhibiting artist and CSU art professor Russ Revock will give a gallery talk about his work and the exhibition at 6pm.

The Galleries at Cleveland State University

1307 Euclid Avenue
Cleveland, Ohio 44115
216.687.2103
csuohio.edu/artgallery

CLEVELAND'S SYMBOL: 52 STORIES OF THE TERMINAL TOWER | MARCH 9–APRIL 21

GLOBAL MATRIX IV | MARCH 9–APRIL 21

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The Gallery at Lakeland "from WOMAN" Show: a Legacy of Honoring Women Artists

by Colleen Marble



Bee Tara by Donna Iona Drozda

MARY URBAS, Lakeland Community College's gallery coordinator, is on a mission to support women artists. For 11 years, she has curated a show—scheduled every spring in The Gallery at Lakeland—specifically dedicated to art pieces created by women. The show, called "Celebrate Women's History Month—*from WOMAN XI*…created by women, for women and about women" presents a vast and vibrant display of works drawn from the creative minds of women artists. What started out as a small presentation by local artists has grown impressively to a sizable exhibition that draws submissions from across the country. The show is a staple of the spring gallery schedule and has become both a crowd favorite and an inspiration to the college's students.

This year, the show is scheduled from Feb. 25 through March 30, with an artist reception slated for Sunday, March 25, from 3:30 to 5pm in the gallery. Over 40 artists will be exhibiting their works, with the gallery walls and display cases filled with pieces representing a variety of media, including oil, acrylic, drawing, ceramics, photography, textiles, jewelry, enamels, lampwork glass, glass mosaic, sculpture, assemblage and mixed media.

"This year I am excited to welcome back to Cleveland, artist Donna Iona Drozda," said Mary Urbas. "Donna owned and managed Signet Gallery in the Murray Hill Arts District. She relocated to Virginia where she owns and operates Wren House Studio, a 50-acre tree farm and retreat. Donna will be showing mixed media works from her current series, Reclamation. She says these works, 'celebrate life and its burgeoning regrowth.'"

As in past years, The Gallery at Lakeland will team up with the Lakeland Women's Center to honor strong female role models in the community through the Women of Achievement Awards. The awards ceremony takes place at 2pm Sunday, March 25, in Lakeland's Dr. Wayne L. Rodehorst Performing Arts Center, followed immediately by the *from WOMAN XI* artist reception in the gallery.

The Women of Achievement Awards, artist reception and gallery are free and open to the public. Special gallery tours can be arranged. Visit lakelandcc.edu/gallery for more information and gallery hours.

Lakeland Community College is located just off the I-90 and Route 306 exit in Kirtland.

Call for Artists

The Gallery at Lakeland invites artists to submit artworks for consideration to be included in the *9th Annual May Show at Lakeland Juried Art Exhibition* running May 17–July 13. Cash awards include the "Best in Show" prize of $1,500. Visit lakelandcc.edu/gallery for details and to download the entry form. The drop off for artwork is scheduled for Saturday, May 5 through Monday, May 7.

The Gallery at Lakeland Community College

7700 Clocktower Drive
Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7029

CELEBRATE WOMEN'S HISTORY MONTH: FROM WOMAN XI: CREATED BY WOMEN, FOR WOMEN & ABOUT WOMEN | FEBRUARY 25–MARCH 30 | CURATED BY MARY URBAS
RECEPTION 3:30-5PM SUNDAY, MARCH 25
WOMEN OF ACHIEVEMENT AWARDS CEREMONY: 2 PM

LAKELAND COMMUNITY COLLEGE VISUAL ARTS STUDENT EXHIBITION | APRIL 8–MAY 4
RECEPTION & AWARDS CEREMONY 7–9PM THURSDAY, APRIL 12

GALLERY HOURS | MONDAY – FRIDAY 9 AM – 9 PM, SATURDAY AND SUNDAY 9 AM – 5 PM

JOURNAL

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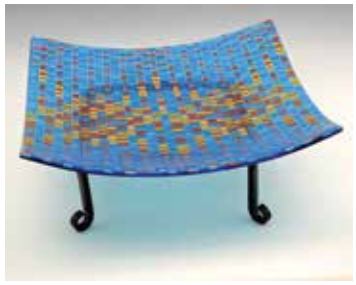
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Think: Spring Open Studio at the Screw Factory

by Melissa Hale




FROM LEFT: works of Gina DeSantis, Daniel Pruitt, Lauren HB, Megan Frankenfield, Achala Wali

THE ARTISTS of the Screw Factory would like to welcome you to our Spring Art Show and Open Studios. Please join us April 27 & April 28 to shop local with over 50 artists total. We'll have resident artists open so that you can tour their studios and learn about their craft, along with 30 visiting artists in the Templar Room on the third floor.

Think spring and shop for Mother's Day at the Screw Factory in (historic Birdtown) Lakewood, Ohio. As always, this is a free event to attend and free parking.

Screw Factory Artists
13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.org

SPRING ART SHOW & OPEN STUDIOS | 6–10PM APRIL 27 & 10AM–2PM APRIL 28

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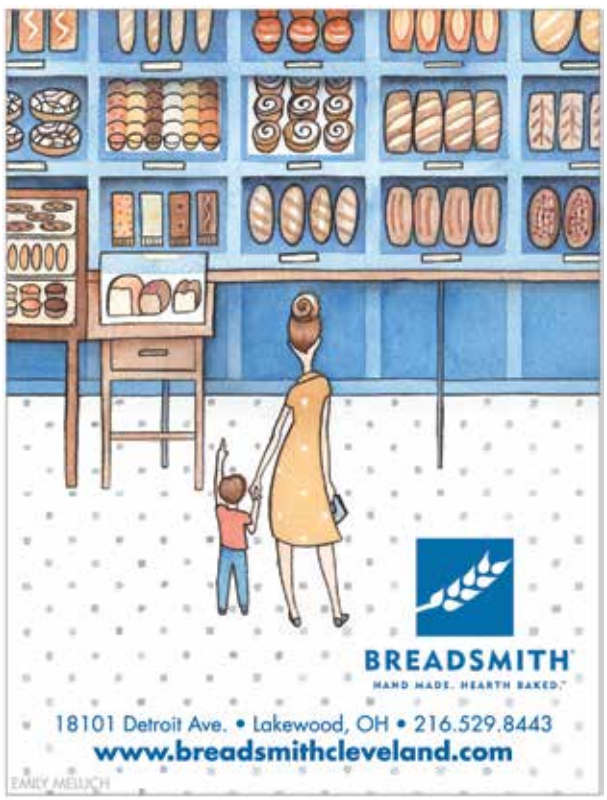
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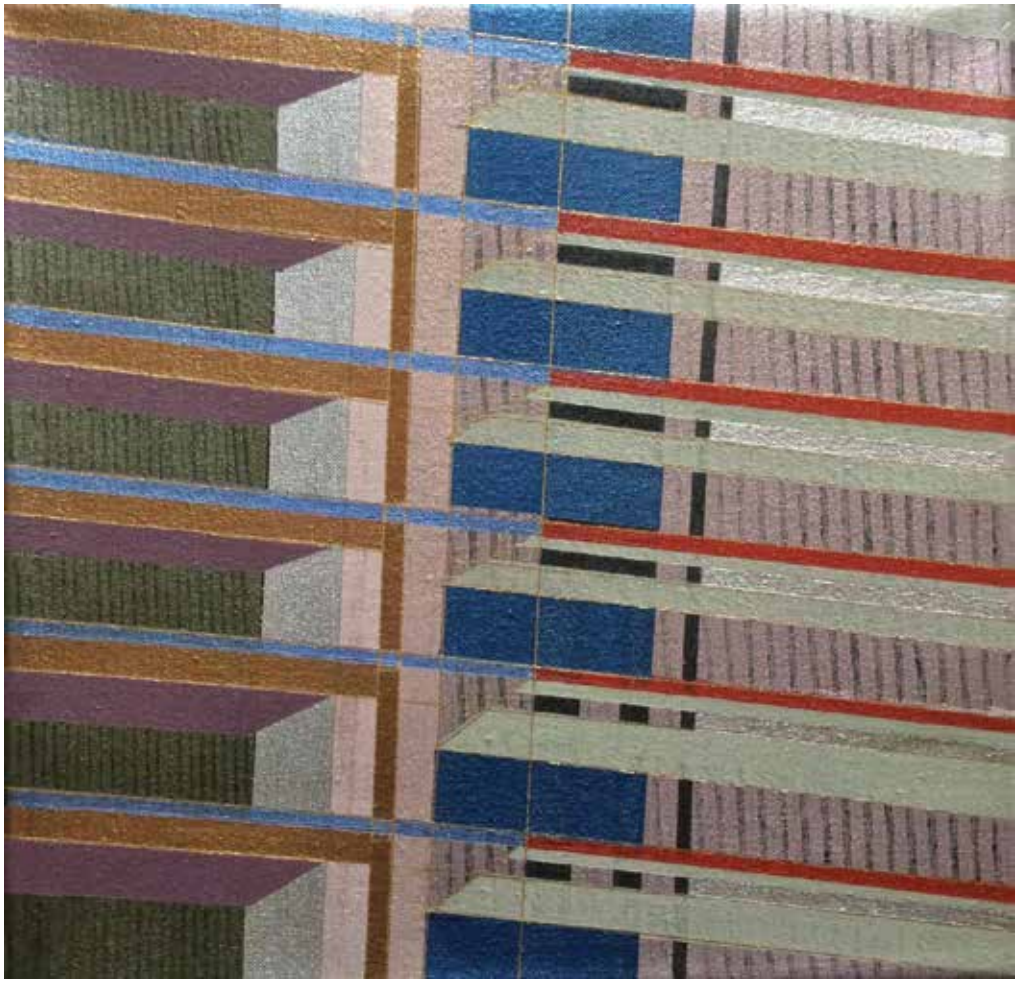
17798 Detroit Ave.
across from
The Beck Center





Art at the School House opens in Little Italy

by Herb Ascherman



William Martin Jean, Louvre Series - 3D, 12" square, acrylic

ART at the School House is Murray Hill's newest exhibition gallery. Founded by Margo Brown and directed by Herb Ascherman with Special Collections Curator Missy Bystrom, the gallery will open April 6 in Suite 108, the premier location of the Murray Hill School House.

AATSH will exhibit four artists annually, each of whom works in varied media: painting, works on paper, photography and one category best described as "contemporary," which may vary from installation to new media. Also on display will be sculpture and stained glass by area craftsmen.

2018's lineup opens on April 6 with William Martin Jean, seminal master of paper and design. The Japanese concept of wabi-sabi philosophizes that nothing in life is perfect or ever complete—that everything is in a state of transition. Will's paper construction and design plays to that tradition through elegantly formed geometric abstractionism.

Our summer exhibition, opening Friday, June 1, features the extremely colorful painting and pastel work of Bonnie Dolin. For most of her career, Bonnie has used the city as the subject and context of her creative explorations. As of late, the formalism of architecture has been transposed into solid abstraction.

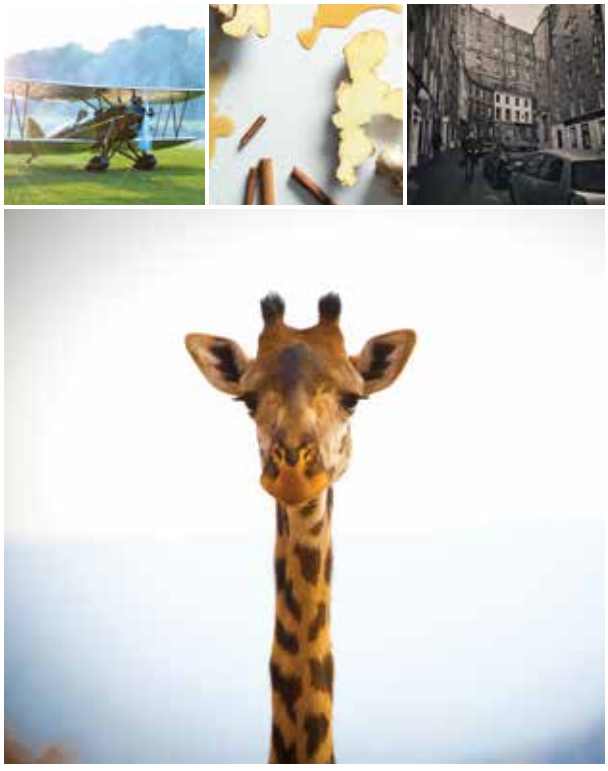
Fall will kick off on Friday, September 7 with a magnificent exhibition of Keith Berr's photography. Although well known in national circles as both a commercial and fine art photographer, this is Keith's first major gallery exhibition in a decade. His *Mysterious Selection* will unveil new images never previously exhibited.

On permanent display is the work of Howard Hitchcock (1927–2016). A multifaceted California artist, Hitchcock worked in an endless variety of media including metalwork, dry point, watercolor, acrylic, and gravure printing—prominent examples of which are available for purchase. He is most remembered for his seminal book *Out of the Fiery Furnace*, which explains the ceramic shell mold industrial cast process he personally developed.

Art at the School House

2026 Murray Hill, Suite 108
Cleveland, Ohio 44106
artattheschoolhouse.com

Art at the School House will be open Wednesday through Saturday 11am to 6pm, and on Sundays from noon to 5pm. For more information, contact Herbert Ascherman: Herb@ascherman.com or 216.559.0104.
Herb Ascherman – School Master
Margo Brown – Playground Monitor
Missy Bystrom – Collections Curator



Kalman & Pabst Photo Group Fine Art Show

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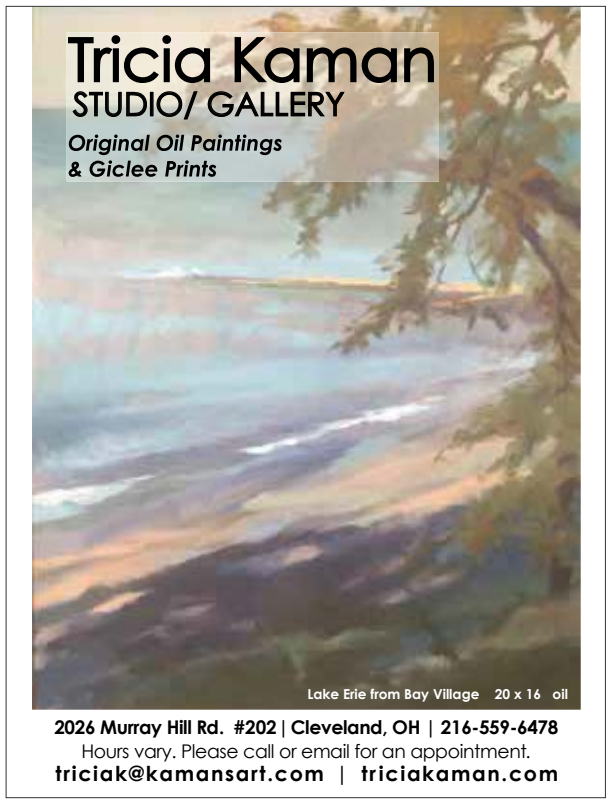
GALLERY HOURS
April 28, 2018 1 p.m. to 6 p.m.

A portion of proceeds benefit
Flashes of Hope.

3907 Perkins Ave., Cleveland, OH 44114 **art.kpphoto.com**







It's About the Moment

by Kim Baxter



Constellation Ring set, Kirk Lang



Hibiscus, by Liza Nechamkin Glasser

MOMENTS, we all have them. Good. Bad. Those moments in time, that make an everlasting impression. Do you have a favorite moment?

Are you ready to celebrate a special moment? Our gallery at Flux Metal Arts is filled with fresh, fun and unique gifts; featuring handcrafted jewelry and metalwork made by emerging students and established local artists. Perfect for remembering those moments or every day, each creation resonates with the inspired touch of the artist's heart and hand.

Now, think about your creative side… Have you had your creative moment? You know, the moment where your mind is whirring with the excitement of possibility… The moment you realize you got lost for hours in the meditation of creativity… Your hands create something wonderful, with heart and soul… Yes those moments!

Spring, a season of growth, it is time for you to have your creative moment. Join us in the studio for one of our jewelry-making classes, and leave wearing a fun piece of jewelry inspired by the moment. Along with our popular "Introduction to Jewelry and Metalsmithing" class, explore a variety of techniques including casting, enameling, soldering, rivets, etching, wire weaving and more. From half-day to full-weekend, enjoy a wide range of technique and project-based classes tailored to fit your interests, inspiring many more moments of creating jewelry or metalwork in your own studio.

Our 2018 visiting artist program kicks off this spring with our first visiting artists of the year. Seattle goldsmith and educator Kirk Lang joins us in the studio March 24-25 to present his workshop "Faceted Stone-Setting Theory and Applications: Round Stones." Take the intimidation out of stone setting in this two-day, comprehensive, fundamental setting class for round faceted stones. Learn a prong, flush and bezel setting from a professional stone setter, and leave with the confidence to set any round faceted stone safely, securely.

May 4-6, New Jersey artist Liza Nechamkin Glasser returns fo her three-day "Chasing and Repoussé Intensive." During this weekend intensive, students will gain a working knowledge of the ancient art of chasing and repoussé through detailed demonstrations, experimentation and different assignments. This class will equip students to further explore chasing with confidence and to fluidly express their own aesthetics through chasing.

Whether you are browsing our gallery for unique handmade jewelry or making your own, you can enjoy a moment and be creative at Flux Metal Arts. Visit fluxmetalarts.com for a complete list of classes and events.

Flux Metal Arts

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Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770

FACETED STONE SETTING THEORY AND APPLICATIONS: ROUND STONES | MARCH 24 - 25
With visiting artist Kirk Lang

3-DAY CHASING AND REPOUSSÉ INTENSIVE | MAY 4-6
with visiting artist Liza Nechamkin Glasser

Kalman & Pabst Photo Group's 2018 Fine Art Show







KALMAN & PABST Photo Group, Cleveland's premier commercial photography, video, and CGI studio, is pleased to announce its 7th Biennial Fine Art Show, taking place April 27–28.

The show will once again see the 18,000-square-foot Midtown studio transform itself into a dazzling, multilevel art gallery showcasing more than 400 pieces of its talented staff's personal artwork.

Steeped in tradition, The Fine Art Show was started by studio co-founders Jan Kalman and Bob Pabst more than a decade ago as a way to give back to their staff by providing them with an opportunity to display their personal artwork while also supporting the local nonprofit community. This year, 20% of all art sales will directly benefit Flashes of Hope.

The show is free and open to the public with an opening reception on Friday, April 27, from 5 to 10pm. It will feature live music, free hors d'oeuvres, beer and wine. The gallery will also be open on Saturday, April 28 from 1 to 6pm, when attendees will have one final chance to see the show and purchase artwork.

For more information please visit art.kpphoto.com.

Kalman and Pabst's Biennial Fine Art Show presents more than 400 works by staff photographers.

Kalman & Pabst Photo Group

3907 Perkins Avenue
Cleveland, Ohio 44114
kpphoto.com
216.426.9090

KALMAN & PABST PHOTO GROUP'S 2018 FINE ART SHOW | APRIL 27–28

14 Artists-In-Residence Arrive at Morgan Conservatory

by Jacqueline Bon





"RESIDENCY PROGRAMS allow you to be away from the world for short increments of time," reflects Founder and Artistic Director, Tom Balbo. They provide the studio space, equipment and uninterrupted interval of time crucial in helping artists create new work while advancing their approaches and ways of thinking.

Beginning in February and extending through November, the Morgan will host 14 artists-in-residence who come from a diverse spectrum of arts backgrounds. Artists will pursue unique projects in papermaking, book arts, printmaking and mixed techniques. Our program has expanded internationally to include artists traveling from Spain and the Netherlands. Additionally, we will host five national artists while maintaining a strong regional presence with seven Ohio-based artists.

"It's extremely ambitious to host this many residents," says Balbo. "This is the highest strength of work we have ever seen. This year, we received over forty qualified applicants and new funding."

For the first time since the program's application-based inception three years ago, the program received grant funding from Ohio Arts Council and the Windgate Foundation. These funds will be used to provide stipends for the housing, materials and educational skill building necessary for completing their projects.

"I was attracted to projects that will engage a wide audience and entice people to visit the Morgan and meet the artists working in our studios," says Gallery & Artistic Opportunities Coordinator, Anna Tararova. "I was also looking for proposals that would push the limits of our studios and the media of papermaking, printmaking and book arts."

Balbo looks forward to the program's ability to further broaden the Morgan's knowledge of these art forms. "We're hoping this program offers artists an opportunity to expand — especially in terms of experimental processes and scale. The equipment at the Morgan allows people to move in a lot of new ways," he says.

In addition to completing individual projects, each resident will give an artist talk, donate a work to the Morgan's archive and exhibit in a group show the following year. Five residents will also be sharing their skill sets by teaching workshops this summer. "We are working to connect programming so artists-in-residence have an opportunity to connect with the community," says Balbo.

Our goal is for the residency program to cultivate longstanding and meaningful connections. "I enjoy being able to contribute to other artists' practice and seeing a project come to life," says Tararova. "Other than just providing equipment, working space, time and exhibition opportunity, I think it's important to create connections between local and national artists and institutions."

This year's residents include Antonio Vélez Celemín, Anne Covell, Kerri Cushman, Carla Fontecchio, Jacob Koestler, Lennart Lahuis, MP Marion, Pam McKee, Julie McLaughlin, Lisa Miles, Lisa Schonberg, Ellen Sheffield, Jessica Spring and Shari Wilkins. To keep up with these artists and their projects, follow us on Facebook or Instagram @morganpaper. Dates for workshops and artist talks will be updated regularly on our website morganconservatory.org.





PREVIOUS PAGE LEFT: Pam McKee. RIGHT: Jacob Koestler. THIS PAGE ABOVE: Anne Covell, Cult of Relics. RIGHT: torn photo collage by Shari Wilkins

The Morgan Art of Papermaking Conservatory & Educational Foundation

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

PAPER TRAILS, NATIONAL JURIED EXHIBITION | MARCH 30–APRIL 28
RECEPTION 6–9PM FRIDAY, MARCH 30
Our 6th annual juried exhibition of works on paper

MARBLING EXHIBITION | MAY 4–MAY 26
RECEPTION 6–9PM FRIDAY, MAY 4
Curated by master marbler, Antonio Vélez Celemín

SUMMER WORKSHOP INSTRUCTORS EXHIBITION | MAY 4–MAY 26
RECEPTION 6–9PM FRIDAY, MAY 4

WORKSHOPS:

3D ENCAUSTIC ON PAPER | MARCH 10–11, 10 AM–4 PM

BROADSIDES | MARCH 17–18, 10 AM–4 PM

PAPERMAKING AND PULP PAINTING | MARCH 17–18, 10 AM–4 PM

PAPER MARBLING | MAY 5–6 & 12–13, 10 AM–4 PM

ECO-PRINTING | JUNE 2–3, 10 AM–4 PM

PORTFOLIO STRUCTURES | JUNE 2–3, 10 AM–4 PM

LARGE-SCALE PAPERMAKING COLLABORATIVE WITH PRAXIS FIBER WORKSHOP
JUNE 8–10, 10 AM–4 PM

NARRATIVE TREASURE BOX | JUNE 9–10, 10 AM–4 PM

INTRO TO TYPESETTING | JUNE 16–17, 10 AM–4 PM

NAG HAMMADI CODEX BINDING STRUCTURE | JUNE 16–17, 10 AM–4 PM

To register for a workshop & for more details, please visit our website morganconservatory.org or call 216.361.9255

Rembrandt Etchings in Academic Museums Continue to Inspire and Engage

by Andaleeb Badiee Banta



A transmitted light photograph shows the Basilisk watermark embedded in the paper used for Rembrandt's 1639 etching, Self-Portrait Leaning on a Stone Sill. Collection of the Yale University Art Gallery.

REMBRANDT'S etchings have long been treasured for their technical innovation and perceptive portrayal of the human psyche. They have figured prominently in many American academic museum collections, in part because they reward intensive study. *Lines of Inquiry: Learning from Rembrandt's Etchings*, an exhibition on view this spring at the Allen Memorial Art Museum at Oberlin College brings together 60 prints by the 17th-century Dutch master from academic museums to examine how Rembrandt's etchings have remained relevant even as pedagogical priorities have shifted, inspiring multidisciplinary teaching approaches, historical investigations, and technical studies.

This exhibition has been co-organized by the Allen with Cornell University's Herbert F. Johnson Museum of Art and curated jointly by Oberlin's Curator of European and American Art Andaleeb Badiee Banta and Andrew C. Weislogel, the Seymour R. Askin, Jr. '47 Curator of Earlier European and American Art at Cornell. In addition to prints from Oberlin and Cornell, the show includes etchings from Harvard, Princeton, Syracuse, Vassar, Yale, the University of Kansas, the Morgan Library & Museum, and private collections.

Lines of Inquiry highlights both the scope and subtlety of Rembrandt as an etcher of diverse subject matter—including portraits, genre scenes, landscapes, nudes, and religious narratives—who continually experimented with his creative process and materials. The exhibition also explores how technical study of these prints, especially the papers on which they are printed, reveals Rembrandt to be a savvy businessman. Research on watermarks in the paper can provide clues about the timelines of his print production and distribution. The exhibition introduces Cornell's Watermark in Rembrandt Etchings (WIRE) project, which is designed to digitally facilitate access to Rembrandt watermark scholarship. A catalogue of the exhibition is available for $30 by emailing member.amam@oberlin.edu.

Allen Memorial Art Museum

87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

LINES OF INQUIRY: LEARNING FROM REMBRANDT'S ETCHINGS | THROUGH MAY 13
MAIDENFORM TO MODERNISM: THE BISSETT COLLECTION | THROUGH MAY 27
THIS IS YOUR ART: THE LEGACY OF ELLEN JOHNSON | THROUGH MAY 27
A CENTURY OF ASIAN ART AT OBERLIN: JAPANESE PRINTS | THROUGH JULY 1
HOURS: TUESDAY TO SATURDAY 10 AM–5 PM; SUNDAY 1–5 PM; CLOSED MONDAYS

We support the Arts.

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Agnes Studio is proud to sponsor the CAN Triennial. We are an award-winning, multidisciplinary graphic design practice on the coast of Cleveland.



VALLEY Art CENTER

chagrinarts
Performances & Lectures



A Multimedia Exploration

Co-presented by Valley Art Center and Chagrin Arts

MARCH 23 – MAY 2, 2018

Reception, Friday, March 23, 6–8 p.m.

Free & open to the public

LAND studio: Corner Light

by LAND studio staff



Corner Light, Installation on Public Square by Cleveland SGS collaborative

ILLUMINATING Cleveland's Public Square with bold, luminous signs and symbols is *Corner Light*, the third installation in the *Landform* public art series curated by LAND studio. Created by Cleveland SGS, a collaborative of Cleveland-based artists, *Corner Light* was inspired by the ability of neighborhoods to define the character of a city.

Corner Light is composed of brightly colored, illuminated injection-molded and cut plastic signs that feature everything from traditional directional symbols to ambiguous language like "No Returns" and "Always Watch the Corners." Located atop the Jack, Joseph, and Morton Mandel Concert Hill in the square's northeast corner, the installation naturally captures the attention of both casual passersby and public art aficionados.

For more than a decade, the artists of Cleveland SGS have investigated the hidden meaning behind the commercial narrative of their hometown, and *Corner Light* unites a number of the collective's passions.

"Day in day out," an SGS artist explained, "neighborhood life generates stories. Many are forgotten, while others live on to form a narrative unique only to us. Whether a story emanates from a living room, corner store, playground, or intersection, there is always a visual language that holds it together. The collection of symbols and signs that make up *Corner Light* use a vocabulary best understood by those who have contributed to the story of Cleveland. *Corner Light* is a monument to what gives us character, the neighborhoods that emanate from our city's center."

Corner Light is another innovative addition to the *Landform* public art series in Public Square, which features projects of varied scale and media developed by a diverse group of local, regional, and international artists. *Landform* is made possible through a generous grant from the Char and Chuck Fowler Family Foundation.

LAND studio

1939 West 25th Street, Suite 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

Corner Light will be on display through the summer of 2018.

Jess T. Dugan and Richard Renaldi at Transformer Station

by Laura Ruth Bidwell



Jess T. Dugan, Jamie (bath), 2016



Richard Renaldi, 3:21, 2015

I LOVE the word desire. Desire in all of its forms. To desire another, to desire change, to desire the strength to believe in yourself. To say the word is to lower the voice, inhale the anticipation and exhale the surrender. Desire seeks an intimate relationship with another. Embraces. Becomes the other.

I like these words too: haunch, collarbone, breast, gluteus and patella. Bodily. Becoming yourself. We can be anyone.

One can never know what passes between the photographer and the subject, but the lens knows what it wants and gets a gift from the sitter every time the conversation flows both ways.

Jess T. Dugan's portraits, from *Every Breath We Drew*, are about staying in. Intimacy and tenderness. We are asked to look into someone else's eyes. See their skin. Be their skin. Be in their skin. The gaze is returned directly to us. The light and color are natural. Masculinity is gentle; femininity is strong. Tattoos, scars and piercings trace a journey across the flesh. Trust is given. We are here to listen.

Richard Renaldi's pictures, from *Manhattan Sunday*, are about going out. Seek and be sought. His photos capture the earliest hours of the coming day which emerge from the light of night into dawn in shades of black and white. This world is humming at maximum confidence. To the point of forgetting the self. A mouth moving does not need words. It cannot hear itself talk. Besotted. Exhilaration and exhaustion after one's atoms have reassembled in early morning dampness. Discomfort and joy. Blink and swallow.

Gaze.

Transformer Station

1460 West 29th Street
Cleveland, Ohio 44113
transformerstation.org
info@transformerstation.org
216.938.5429

HOURS

WEDNESDAY | 11AM TO 5PM
THURSDAY | 11AM TO 8PM
FRIDAY | 11AM TO 5PM
SATURDAY | 11AM TO 5PM
SUNDAY | 11AM TO 5PM

The War of Art

by Laila Voss



Nocturnal Eyes. Detail, by Siera Rivera. Urban Bright Biomimicry Program, John Marshall High School, Fall 2017

THE WAR OF ART is the abbreviated title of a book by Steven Pressfield in which he discusses Resistance: resistance to the creative process and any cause that calls us. It is a toxic force that is experienced as fear. Fear precipitates flight.

An underlying connection to this theory is the dismissive attitude that continues to persist towards the deep value of the arts. Harvard PhDs still brush off art as touchy-feely, in spite of ever-mounting statistics that reveal how exposure to the arts and immersion through art education raises a community's sense of well-being and results in students who are more engaged, confident, and able to succeed in school and beyond.

A recent overheard conversation revealed Resistance at work. An accomplished individual forcefully argued against school structures that move students from one class to another because jobs generally confine people to one location. Furthermore, he asserted that taking subjects one had no interest in was pointless. With surging decibel and pitch, he railed against art class.

What hammer will dispel such hardened convictions? No matter what strategy or field we champion, CAN members are all warriors for art. If you are reading this, more than likely you are a warrior, too.

Art House, Inc.

3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

ABC CHILI COOK-OFF | 1–3PM SATURDAY, MARCH 10

COMMUNITY CULTURE NIGHT: HECTOR CASTELLANOS-LARA | 7–8:30PM THURSDAY, APRIL 26

URBAN BRIGHT EXHIBITION | MAY 12–MAY 25





An Inspiring New Chapter Has Begun at Orange Art Center!

by Josh Usmani



At Orange Art Center, children take classes with experienced teachers



OAC's bucolic setting offers instructional as well as exhibition spaces, including a ceramics studio

SITUATED in a serene park setting, nestled in the woods just outside Orange High School in Pepper Pike, the Orange Art Center is located in a former residence, built in the 1930s. Initially offering classes in 1980, the organization has welcomed students of all ages and skill levels from neighborhoods throughout Northeast Ohio into our community for more than 35 years.

Thanks to successful capital campaigns over the years, the Orange Art Center has doubled the size of the original building, enhancing instructional spaces, expanding exhibition areas and building a cutting-edge ceramics studio. In total, the Center includes four inviting and inspiring studios for our four departments: Painting + Drawing, Ceramics, Fine Jewelry and Young Artists.

In 2017, the Center received an extensive facelift, including a rebranding and remodel of both the building's exterior and the ceramics studio. The rebranding included a new logo, icon, signage and website, and signaled a new chapter in the organization's history, giving it a new identity and raising its profile in the community at large. Although the Orange Art Center became part of the Orange City School District in August 2017, the Center continues to offer classes and workshops to all artists in our community and throughout Northeast Ohio.

Orange Art Center's current faculty roster features 18 experienced and distinguished local artist-instructors, offering dozens of dynamic learning opportunities each semester. Stop by to take a tour of the newly renovated Center and meet our new staff, executive director Debra Lee Meese and program assistant Emmalyn Tringali.

For more information about the Orange Art Center, our instructors, classes and workshops, visit orangeartcenter.org.

Orange Art Center

31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
artcenter@orangecsd.org
216.831.5130

YOUNG ARTIST ART CAMP REGISTRATION | JANUARY 22–MAY 25
PAINTING + DRAWING STUDENT SHOW | FEBRUARY 2–APRIL 6
SPRING REGISTRATION | FEBRUARY 26–MARCH 30
JEWELRY STUDENT SHOW | APRIL 13–JUNE 1
SUMMER REGISTRATION | MAY 7–JUNE 15
YOUNG ARTIST ART CAMPS | JUNE 11–JUNE 22
YOUNG ARTIST STUDENT SHOW | JUNE 15 & JUNE 22
NEW! YOUNG ARTIST FRIDAYS | JUNE 29–AUGUST 10

Bonfoey Gallery Celebrates 125 Years

by Micah Brown









TOP LEFT: Bonfoey Gallery, Euclid Avenue in Playhouse Square. TOP RIGHT: Owner Richard Moore with staff. BOTTOM LEFT: Founder Asher Bonfoey, with his wife Della at a wedding in the 1920s. BOTTOM RIGHT: George Moore, seen here with his wife Winifred at their wedding, purchased the gallery from founder Asher Bonfoey.

BONFOEY Gallery, located in Cleveland's Playhouse Square District at 1710 Euclid Avenue, was established in 1893. We are celebrating our 125th year as Cleveland's premier art gallery and framing facility. Surviving the Great Depression, a devastating fire in the 1960s, the Euclid Corridor Project, and the Great Recession of 2008, The Bonfoey Gallery remains a stalwart of downtown Cleveland and continues to serve the community today.

Our anniversary year will be full of events thanking our clients, artists, and fellow Clevelanders for the many years of support, and featuring three noteworthy exhibitions during the summer months to coincide with FRONT International 2018. We welcome all to celebrate with us.

Bonfoey's specializes in regional contemporary paintings, drawings, photographs, print works, sculpture, and glass. These works were created by some of the area's most prominent and emerging artists. Our unparalleled roster of almost 100 artists comprises an inventory of over 2,000 works.

The expansive framing department makes up approximately sixty percent of the two-floor, 14,000-square-foot downtown facility. To this day, the gallery still offers in-house hand-carved frames, gold leafing, and custom gilding. The Bonfoey staff includes seven skilled craftspeople, most of whom have been with the company for over twenty years, and six sales associates with over one hundred years combined experience. Other services provided by the gallery include art restoration, art appraisals, storage, shipping, and installation.

Our 125 years of excellence proves The Bonfoey Gallery to be a unique and valuable asset to the Cleveland community.

For more information please contact The Bonfoey Gallery, 216.621.0178, and visit us at bonfoey.com.

The Bonfoey Gallery
1710 Euclid Avenue
Cleveland, Ohio 44115
gallery@bonfoey.com
bonfoey.com
216.621.0178

BEST OF BONFOEY'S | THROUGH MARCH 17

JULIAN AND BARBARA STANZCAK | JUNE 29–JULY 27

BONFOEY AT CAN TRIENNIAL ART FAIR | JULY 13–15 & JULY 20–22 | 78TH STREET STUDIOS

GEORGE FITZPATRICK | AUGUST 3–AUGUST 31

AMBER KEMPTHORN, DEB LAWRENCE, DANA OLDFATHER, FRANK ORITI & MARC ROSS
SEPTEMBER 7–OCTOBER 5



Richard Renaldi, *6:50*, 2015

RICHARD RENALDI
Manhattan Sunday



Jess T. Dugan, *Jamie and Ann*, 2016

JESS T. DUGAN
Every Breath We Drew

April 27 - June 17, 2018

Opening Reception: Friday, April 27
Members Preview: 5 - 7 pm
Public Opening: 7 - 9 pm

Artists In Conversation with Phyllis Harris, Executive Director, LGBT Community Center of Greater Cleveland
Saturday, April 28, 2 pm at Transformer Station

TRANSFORMER STATION

1460 W. 29th St., Cleveland, OH 44113
transformerstation.org

Next Generation of Photographers at CPR



Untitled photo by Kate Sweeney

JOIN US at the Cleveland Print Room this spring as we plunge into our sixth year. Members of CPR have access to Cleveland's only community darkroom, where you can develop and print your own film. Members also receive discounts on classes and workshops—from basic B&W darkroom printing to Polaroid transfers, pinhole photography and cyanotypes. CPR has classes for all ages and levels of experience.

Wondering where the next generation of Cleveland-area photographic artists are coming from? Look no further than *Spitball*, opening in CPR's gallery Friday, March 2. Curated by LOOP's Kory Gasser and Print Room founder and director Shari Wilkins, *Spitball* features the work of area photographers ages 30 and under.

Watch, also, for a new exhibition of excellent work from our Teen Institute after-school student photography programs in April and May, opening date to be announced.

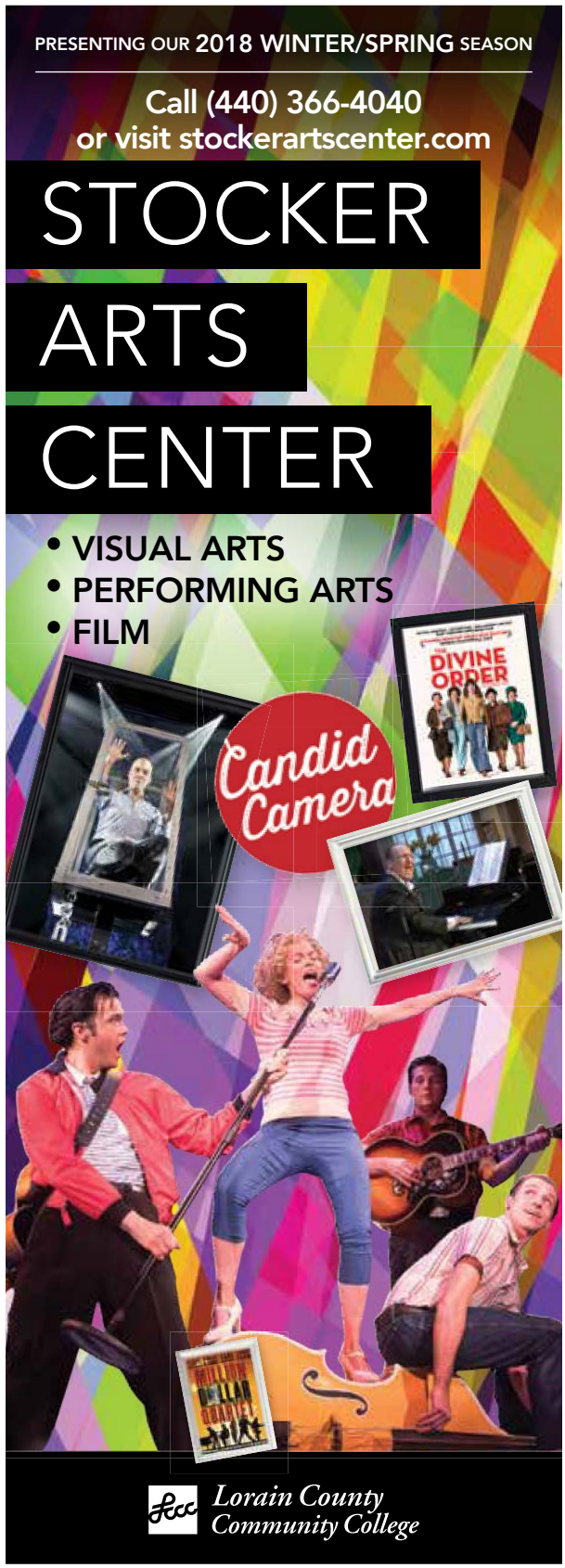
Are you a photographer yourself? Of course you are! Why not enter the best of your photography in this year's annual juried *Peer Show*, which will be opening Friday, June 8. Judged this year by Lillian Kuri, Cleveland Foundation's vice president of strategic grantmaking, arts and urban design initiatives, and Jennifer Coleman, Gund Foundation's senior program officer for the arts, the *Peer Show* is open to any US or Canada resident over 18. Artists may submit up to two pieces of original art in any photographic medium, analog or digital. With cash prizes awarded in five categories, it's the perfect opportunity to show off your photographic achievements.

Cleveland Print Room

ArtCraft Building
2550 Superior Avenue
Cleveland, Ohio 44114
216.401.5981

SPITBALL | MARCH 2–APRIL 14
RECEPTION 5–9PM FRIDAY, MARCH 2
ARTIST TALK | 1PM SATURDAY, APRIL 14

PEER SHOW | JUNE 8–JULY 21
RECEPTION 5–9PM SATURDAY, JUNE 2
CALL FOR ART | MAY 24–JUNE 1



Zygote Press: My New Home

by Jane A. Black





LEFT: Jane A. Black, new executive director at Zygote Press. RIGHT: David Jansheski (1954-2014), one of the featured artists in The Legacy Show, opening April 20

"YOU'RE SO BRAVE," people have been saying. "I can't believe you are moving away." Part of me laughed at the notion that relocating from Dayton to Cleveland constituted a bold action—after all, I don't even have to get a new driver's license. And there are a lot of similarities between Zygote and the Dayton Visual Arts Center, where I was executive director for eight years.

On the other hand, I am leaving my hometown (not for the first time—there were those ten years I spent in California) and stepping into the leadership role of an organization that has the biggest community footprint on the most frugal budget I've ever seen, while maintaining three physical locations: ZPASS, the residency apartment; the main workshop on East 30th and Superior; and Ink House, our contract printing space in the Waterloo Arts District.

Plus, thanks to its robust residency program, there's a worldly flavor at Zygote that seems more exotic than one would expect when moving just three-and-a-half hours upstate. During my first two months at Zygote, I stayed in ZPASS with Jocmarys, an artist and intern who grew up in Puerto Rico. In late February, Khehla Chepape Makgato, raised outside Polokwane in Limpopo, South Africa, arrived. He is making prints and doing educational programs with us until mid-April. Then David Armes arrives from the UK, followed by Peter Bankov of Minsk, Russia. In the fall, our exchange programs with Dresden, Germany and Taipei, Taiwan, continue.

Meanwhile, staff members are curating exhibitions in Zygote's gallery that will definitely update and upgrade my printmaking knowledge.

- In March, we have *Processing the Present*. If you want to truly understand hand-pulled printing in all its technically and conceptually interesting and infinite variety, check out this show curated by Zygote's Rebekah Wilhelm.
- In April, we will present an important piece of NEOH history with *The Legacy Show*, featuring artists from Cleveland and Lorain County who spent their lives influencing the printmaking communities here and beyond.

The more I think about it, this move *is* a big deal. So—hi, Cleveland! I'm happy to be here. If you're curious about who could possibly consider trying to fill Liz Maugans' shoes, consider this your personal invitation to say hey to me, Jane Black, new Zygote ED, when we open *Processing the Present* on Friday, March 9 from 6 to 9pm.

Zygote Press
1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

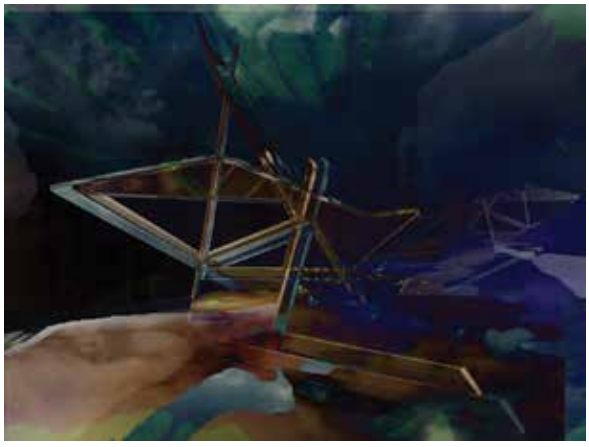
PROCESSING THE PRESENT, CURATED BY REBEKAH WILHELM | MARCH 9–APRIL 7
RECEPTION 6–8PM FRIDAY, MARCH 9

ARTIST-IN-RESIDENCE KHEHLA CHEPAPE MAKGATO POP-UP SHOW | MARCH 29–APRIL 19
Harris Stanton Gallery
RECEPTION 5:30–8PM THURSDAY, MARCH 29

THE LEGACY SHOW | APRIL 20–JUNE 2
RECEPTION 6–8PM FRIDAY, APRIL 20

Winter/Spring 2018 at the Shaker Historical Museum's Lissauer Gallery

by Allysha Carr



Christopher Hoot, Bridge

THE SHAKER HISTORICAL MUSEUM is pleased to present two innovative exhibitions in the Lissauer Gallery this winter and spring. During the first week of March, **Christopher Hoot's** brilliantly colored abstractions offer up a visceral experience for those who crave the richness of color forms at the end of a winter thaw. Next, wrap up spring with a minimalistic interpretation of "home" with **Jen Adams'** *A View of My Neighborhood.*

Christopher Hoot

Christopher Hoot, professor of graphic design at the Mary Schiller Myers School of Art at the University of Akron, has successfully restructured and taught courses in graphic design and 2D design foundations, but has also found positive reception outside of the institution as a working designer with a variety of clients through his design business, HootDesign. These include Akron Art Museum, Allen Memorial Art Museum at Oberlin College, City of Canal Fulton, West Point Market, Oberlin College Performing Arts, Akron Civic Theatre, Design Management Inc., Midwest Art History Society, Applied Quality Methods, Glendale Cemetery, Visual Symphony, Children's Ballet Theatre, Recycling Coordinators, Auburn Cord Duesenberg Automobile Museum, Cleveland Center for Contemporary Art, Brouse McDowell, Savino Sorbet, Myers School of Art, The University of Akron Chapter of the AAUP, and Buckeye House Rabbit Society.

He has been involved in the publication design of books, catalogs, newsletters and annual reports; the environmental design of exhibitions, signage and didactic systems; and the corporate identity design of visual identities and graphic systems.

Christopher Hoot designed the exhibition *John Heartfield vs Nazi Germany* for the Akron Art Museum in 2008, and in 2010 designed the catalog and graphic system for their Pattern ID exhibition. His current research is in visual rhetoric, making connections between verbal and visual devices to enrich expression in graphic and visual communication design.

Jennifer Adams: *A View of My Neighborhood*

Jennifer Adams is a visual artist living and working in Shaker Heights. Raised in a farmhouse in Pennsylvania, as a young child she became fascinated with visual pattern in her surroundings. Wallpaper and flooring were great puzzles for detecting repeating patterns at home. Starting her career with a Bachelor of Science in textile design from Philadelphia College of Textiles and Science, Jennifer worked as a jacquard woven upholstery designer before earning an MFA in fiber from Cranbrook Academy of Art. Her work has primarily focused on 2D practices including drawing, printmaking and photography, as well as textile arts such as quilting and knitting. Repeated pattern is at the heart of her work, unifying a visual field, drawing the viewer's attention to pattern and inspiring the viewer to notice patterns in their daily experiences.

The Shaker Historical Museum's Lissauer Art Gallery at 16740 South Park Blvd in Shaker Heights (Shaker-Lee Road RTA GREEN LINE stop) features art from Northeast Ohio artists. This intimate gallery is designed to encourage new and emerging artists, promote an appreciation of art, and support local artists. We are delighted to bring the work of ***Christopher Hoot and Jennifer Adams*** *to the Lissauer Gallery. Opening receptions are held the first Friday of every other month, and are free and open to the public. Regular admission $5.00; free for Shaker Historical Society or Ohio History Connection members.*

Lissauer Gallery at Shaker Historical Society

16740 South Park Boulevard
Shaker Heights, Ohio 44120
shakerhistoricalsociety.org
216.921.1201

CHRISTOPHER HOOT | MARCH 9–MAY 6
RECEPTION (ADMISSION FREE) 6–8PM FRIDAY, MARCH 9

JEN ADAMS: A VIEW OF MY NEIGHBORHOOD | MAY 11–JULY 8
RECEPTION (ADMISSION FREE) 6–8PM FRIDAY, MAY 11

Shaker Community Gallery Presents *ARMOR*: A Female Perspective on Strength and Protection

by Leslye Discont Arian



SHAKER COMMUNITY Gallery is committed to presenting universal themes of social concern and critical thought. Its next exhibit, *ARMOR*, opens Wednesday, April 4 and runs through Wednesday, May 16. The opening reception on April 4 is from 6 to 9pm. Curator and artist Margaret Stamm brings together seven female artists whose works in varying media explore artistic expression as both powerfully protective and magical. The contributing artists all have a strong connection to Northeast Ohio. Jordan Fine, Natalie Grieshammer, Meghana Karnik, Brittany Petures, Jess Sikon, Nikki Woods and Lynnea Holland-Weiss showcase their extraordinary work, adding Shaker Community Gallery to their repertoire of national and international connections.



TOP LEFT: Natalie Grieshammer, So Precious. ABOVE: Lynnea Holland-Weiss, A Delicate Balance.

Shaker Community Gallery

Christ Episcopal Church
3445 Warrensville Center Road
Shaker Heights, Ohio 44122
shakercommunitygallery.wordpress.com

Elevate Gallery Presents Benefit Exhibit for Neighborhood Pets

by Jacci Hammer

ELEVATE Gallery presents *Ponies, Pups and Pussy Cats*, a group show to benefit Neighborhood Pets, a nonprofit organization dedicated to providing support for pets of financially challenged owners.

The opening of the multimedia show will take place on March 30 at Elevate Gallery, 3675 East 65th Street in Slavic Village from 6:30 to 9:30pm.

All works will depict horses, dogs or cats. The opening will also include music, poetry and performance art. Submissions of art can be sent to Elevategallery@gmail.com until March 18. Details for participation in the show can be found on the Elevate Gallery Facebook page or email jaccih5@gmail.com.



Ponies, Pups, and Pussy Cats, a benefit for the nonprofit Neighborhod Pets, takes place March 30.

Elevate Gallery
3675 East 65th Street
Cleveland, Ohio 44105
216.339.6906

Celebrating 50 Years of
Kent Blossom Art
Summer Intensive Workshops

May 27 – June 9, 2018

Choose from these workshops:
- Alternative Photo Processes in Printmaking
- Sculptural Methods in Ceramics and Mixed Media
- Hot-Sculpted and Flameworked Glass

KENT STATE UNIVERSITY
School of Art



Kent Blossom Art is a series of two-week intensive art workshops conducted each summer at Kent State University by resident School of Art faculty and an exciting array of visiting artists.

College credit and non-credit tuition options available!

More info and registration at
kent.edu/kentblossomart

Image: "Aurora" by Grant Garmezy and Erin Garmezy, glass, 2015

Rooms to Let: CLE Celebrates 5th Year of Ephemeral Art in Vacant Homes

by Andrew Kinney

ON JULY 28 and 29, the next generation of *Rooms to Let: CLE* will kick off its fifth year of transforming Slavic Village houses with innovative art installations. Led by Slavic Village Development, *Rooms to Let* seeks to illuminate one of Cleveland's most diverse and authentic neighborhoods, as it strives to strengthen a community in the midst of recovery with near limitless art. Dozens of local artists and makers will create one-of-a-kind works in vacant homes slated for demolition.

In addition to houses, vacant lots will be transformed with art installations to create the setting for hands-on activities, giving opportunities for attendees to construct their own art. Additionally, preceding the event artists, community members and volunteers will come together for a Rooms to Let street clean-up to further improve and beautify the neighborhood landscape.

Artists interested in transforming spaces in three vacant homes in Slavic Village will be selected by three curators to convert each house room by room. *Rooms to Let* offers a unique opportunity for the participating artists and curators to interact with the community, bringing beauty and dialogue around the effects of the foreclosure crisis and how a neighborhood can positively evolve in the aftermath.

Rooms to Let: CLE is supported in part by the residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

Slavic Village Development is the nonprofit neighborhood redevelopment organization serving the Slavic Village neighborhood of Cleveland with over 35 years of experience in community development.







Rooms To Let is a one-weekend exhibition of installations by more than 100 artists in foreclosed, abandoned homes slated for demolition. TOP: A tribute to the (now-defunct) guerilla installation, The Temple of Lost Love, from *Rooms To Let 2017*. MIDDLE: Mural and chalk art at the Up House, curated by Loren Naji, in *Rooms To Let 2017*. BOTTOM: Pending demolition of the homes allows artists to penetrate walls, paint, and install just about anything.

Rooms to Let: CLE

Slavic Village Development
andrewk@slavicvillage.org
216.429.1182 ext. 141

Art in Tremont Reaches New Heights

by Brad Hauber, Walkabout Tremont Committee Member





Climb Cleveland is part performance art, part display art, part work of art and part community center, complete with a pool table for socializing.

PART PERFORMANCE art, part display art, part work of art, Climb Cleveland in Tremont has created a unique art venue and an alternative showcase for emerging and more established local artists.

At its core, Climb Cleveland is a rock climbing and bouldering gym, but creator Chick Holtkamp's vision was to create a comfortable, welcoming space for the community—a "big house with living rooms" as Holtkamp describes it.

What better for the living room walls than art from local artists?

Since opening in March 2017, Climb Cleveland has displayed a variety of local artists and photographers on its first floor and basement "living room" walls, mixing display art with its sculpturesque surroundings.

The list of artists who have displayed works at Climb Cleveland reads like a veritable who's who of the local art scene—Emmalyn Tringali, Rob Strand, Tim Herron, Jon Sedor, Howard Collier, Billy Delfs, Evan Prunty, Julius Barkley and Glenn Murray, to name a few.

Hundreds of multicolored climbing holds on the walls create their own art. Mixed with display art, an iconic building that's more than 100 years old, and dozens of boulders Holtkamp has brought back from climbing trips around the country, there's a lot to please the eye.

"I see our space as a work of art, like a sculpture. Showing art is a natural fit," says Holtkamp. "Beauty is part of the climbing experience. Art brings a beautiful background to our gym and makes Climb Cleveland unique among climbing gyms for climbers and for artists alike."

Holtkamp tasked local artist and avid climber Adrian Eisenhower with curating the art and ensuring monthly rotations. Eisenhower has a studio at the Hildebrandt Building and is a 2017-2018 teaching fellow at the Cleveland Museum of Art. He received his master's degree in painting at the Savannah College of Art and Design.

"The space was created to showcase movement and creativity, and to be part of the community. Showcasing local artists adds to the feeling of community and values creative output in its many forms," says Eisenhower.

The former home of a Ukrainian social hall, Holtkamp purchased the Tremont building in 1982 to rehab the upper floor for his personal residence. He's used the basement as a climbing gym for more than 30 years, giving his friends the keys so they could climb whenever they wanted.

By opening Climb Cleveland, Holtkamp has extended an invitation to the entire community to climb, socialize and be creatively stimulated in his artfully decorated "living room."

Climb Cleveland

2190 Professor Avenue
Cleveland, Ohio 44113
climb-cleveland.com
216.906.4186

WALKABOUT TREMONT | MARCH 9, APRIL 13, MAY 11

Check out new art, fashion, music, food and drink, and more every second Friday. Visit WalkaboutTremont.com to learn more.

Cleveland Arts Prize Inaugurates New Award

by Alenka Banco



Longtime arts advocate Barbara Robinson lends her name to a new award for "advancement of the arts through leadership in policy, legislation, arts education, and community development."

AS A YOUNG WOMAN, Barbara Robinson was already changing the landscape for women and the arts, graduating from Wellesley College with the highest honors, and from the Harvard-Radcliffe Program in Business Administration in the top two percent of her class.

Her life exemplifies a progressive, unstoppable, and dedicated commitment to arts and culture. Few Americans have been more acknowledged and honored for such works.

The trustees of the Cleveland Arts Prize proudly announce the Barbara S. Robinson Prize for the Advancement of the Arts, to be awarded to an individual for extraordinary commitment to the advancement of the arts through leadership in policy, legislation, arts education and community development.

"The announcement is especially poignant given today's political climate and funding cuts to the arts," said CAP Executive Director Alenka Banco. "This decision extends the scope of our awards, addressing a constituency not served by the existing special prizes."

This is the first special prize named for a living person. "Barbara's resume is truly incredible," shared Howard Freedman, CAP chair. "Her advocacy and commitment here and beyond Cleveland have made a huge impact."

Barbara Robinson has an extraordinary record of leadership in the arts. She served an unprecedented four terms as chair of the National Assembly of State Arts Agencies. She served a record thirteen years as chair of the Ohio Arts Council, and continues her service as chair emeritus.

Barbara is globally recognized for spearheading state and regional initiatives in international cultural exchange. Since 1988, she has negotiated agreements with thirteen countries, organizing exchanges in all art disciplines, professional and technical development, educational outreach and academic curriculum development.

At home, she was co-chair of the Cuyahoga County Arts and Culture Action Committee, which led the campaign for the county's first-ever tax levy in support of the arts.

Barbara was a member of the Harvard Board of Overseers and the Advisory Council of the US Department of Education. She chaired the board of Cleveland Institute of Music and the Government Relations Committee of the Cleveland Orchestra. She was director of Americans for Arts and chair of the Cleveland Arts Prize.

Her achievements, awards and honors are innumerable.

Mrs. Robinson has had significant experience in arts management, business administration, and as a performing artist. She was a piano soloist with Arthur Fiedler and the Boston Pops Orchestra.

Mrs. Robinson has received the Ohio Governor's Awards for the Arts, University Hospitals' Samuel Mather Visionary Award, an honorary doctorate in musical arts from the Cleveland Institute of Music, the Bravo! Award for Support of the Arts in Ohio and the Cleveland Arts Prize Special Citation for Distinguished Service to the Arts.

A special event in honor of Mrs. Robinson will be held in June at the Cleveland Institute of Music. For complete details visit clevelandartsprize.org.

Cleveland Arts Prize

P.O. Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org
440.523.9889

Artists Archives of the Western Reserve Spring 2018

by Megan Alves and AAWR Staff





LEFT: Marilyn Szalay, Unforgivable Silence, charcoal and chalk on paper, Permanent Collection of the AAWR. ABOVE: Judy Takács, Guardian Angel of the Good Death, oil on linen

Szalay/Takács Secrets

Art is full of secrets…secret meanings, symbolism, struggles and statements.

Some secrets go to the grave with the artist, leaving curators and art historians to spend centuries speculating and theorizing about the mysteries hanging on museum walls.

And some living artists blog about the secrets they have hidden in their paintings, hoping someone will care about the painting enough to read the blog.

Szalay/Takács Secrets is chock-full of both kinds of secrets.

Judy Takács and the late Marilyn Szalay share their inaugural exhibits at the Artists Archives of the Western Reserve, and this colorful, symbolism-packed, large-scale figurative, artistic feast, opens Thursday May 24 from 5:30 to 8pm.

Marilyn Szalay is best known for her superbly drafted figurative charcoal drawings. Bodies, heads and hands are closely cropped for maximal compositional fascination. Szalay taught life drawing to decades of artists at all the major art institutions of Northeast Ohio: Cleveland Institute of Art, Cleveland State, Cuyahoga Community College and Cooper School of Art. Stories of her larger-than-life personality live on as does her legacy of powerful and psychologically charged figurative art which took inspiration from her journalistic style of photography. Many of the stories behind her drawings will now forever remain a secret.

Judy Takács has made a mark on Ohio art and nationally with her Chicks with Balls series, celebrating unsung female heroes, topless and holding balls. Several of her Chicks paintings, including a self-portrait, will be included in *Secrets*, as will various paintings inspired by the health decline and subsequent death of both of her elderly parents over the past two years. In administering to their lives and later their possessions and writings, Takács uncovered many stories which she explores in recent works with titles like, Cancer Honeymoon, Serenity Prayer, Ephemera Collector, Guardian Angel of the Good Death and a posthumous imagined portrait of her aunt, who was sent away as a teenager and died at 21. Takács blogs about the symbolism and stories behind many of her paintings at chick-swithballsjudytak-acs.blogspot.com, but also knows how to keep a secret.

Szalay/Takács Secrets opens May 24 from 5:30 to 8pm and runs through July 14 at the Artists Archives of the Western Reserve.

AAWR's Annual Members' Exhibition 2018 also opens this spring, beginning with a reception on Thursday, March 15, 5:30 to 8pm.

This exciting multi-media show is known for both the quality and diversity of the pieces submitted by its wide array of professional-level Member Artists.

2018's exhibition will again take an "all inclusive" format, featuring one piece under 24" from each member hung salon-style. Only original, previously unexhibited work will be displayed. Show attendees may vote for their favorite work for the duration of the exhibition and four awards will be given out at the closing reception on May 4, directly following the Annual Meeting.

On Saturday, April 14, 5 to 7pm, the AAWR Legacy Society will honor the lifetime achievement of Archived Artist Lee Heinen with a celebration at historic Moreland Courts in Shaker Heights.

The admission cost of $80 for an individual and $150 for a couple includes libations, hors d'oeuvres, and tours of the private art collections of several residents. Please RSVP by April 1 by calling 216.721.9020.

Remembering Archived Artist George Roby (1936 – 2017)

This winter marked the sad passing of Archived Artist George Roby, who lost his battle with cancer on Saturday, December 23.

A Cranbrook Academy of Art alumnus, George Roby was a respected Ohio potter and sculptor, and he taught at the Hawken School in Gates Mills for many years. His work included large-scale, expressive slab and coil-built sculptures as well as elegant, functional stoneware. In recent years, he devoted himself to touring *Art Interprets Alzheimer's*, a two-person educational exhibition which raised awareness of the disease through creative expression.

Roby's inexhaustible energy, indelible joy and vibrant artistic spirit will be truly missed. According to his wishes, no funeral or memorial service was held, but the Artists Archives is planning to honor his memory with a pop-up exhibition of his work at a date to be announced.

Per George's request, memorial gifts in his name may be made to the Valley Art Center (440.247.7507) or Artist Archives of the Western Reserve (216.721.9020).



Herbert Ascherman, Jr., George Roby, silver gelatin print

Artists Archives of the Western Reserve

1834 East 123rd Street
Cleveland, Ohio 44106
artistsarchives.org
216.721.9020

As part of Art Bites series of programming, we are proud to present three programs this spring that are free and open to the public courtesy of a matching grant provided by Cuyahoga Arts and Culture (CAC). "The Fledgling Collector" with Susan Covey and Kathy Cameron from 1 to 3pm on Saturday, March 24; "Imagination- Go!" with Joseph Polovoi from 6 to 8pm on Wednesday, April 25; and a studio tour of the Shovel Works Building with the 40th Street Artists (Susan Donovan Lowe, Johanna Page, Helen Libens and Lucette Johnson) from 1 to 3pm on Saturday, May 12. To register, please visit www.artistsarchives.org.

ANNUAL AAWR MEMBERS' EXHIBITION | MARCH 15–MAY 4
RECEPTION 5:30–8PM THURSDAY, MARCH 15
Open Call! Each AAWR Member is allowed to submit one piece within given size limitations. Votes for the People's Choice Award will be collected for the duration of the exhibition and announced at the exhibition's closing party on Friday, May 4 immediately following the Annual Members Meeting.

ART BITES: COLLECTING ART | "THE FLEDGLING COLLECTOR" WITH SUSAN COVEY & KATHY CAMERON | 1–3PM SATURDAY, MARCH 24

SAVE THE DATE! LEGACY FUNDRAISER HONORING LEE HEINEN | SATURDAY, APRIL 14
MORELAND COURTS
Legacy Fundraising event honoring the lifetime achievement of Archived Artist Lee Heinen at historic Moreland Courts in Cleveland Heights

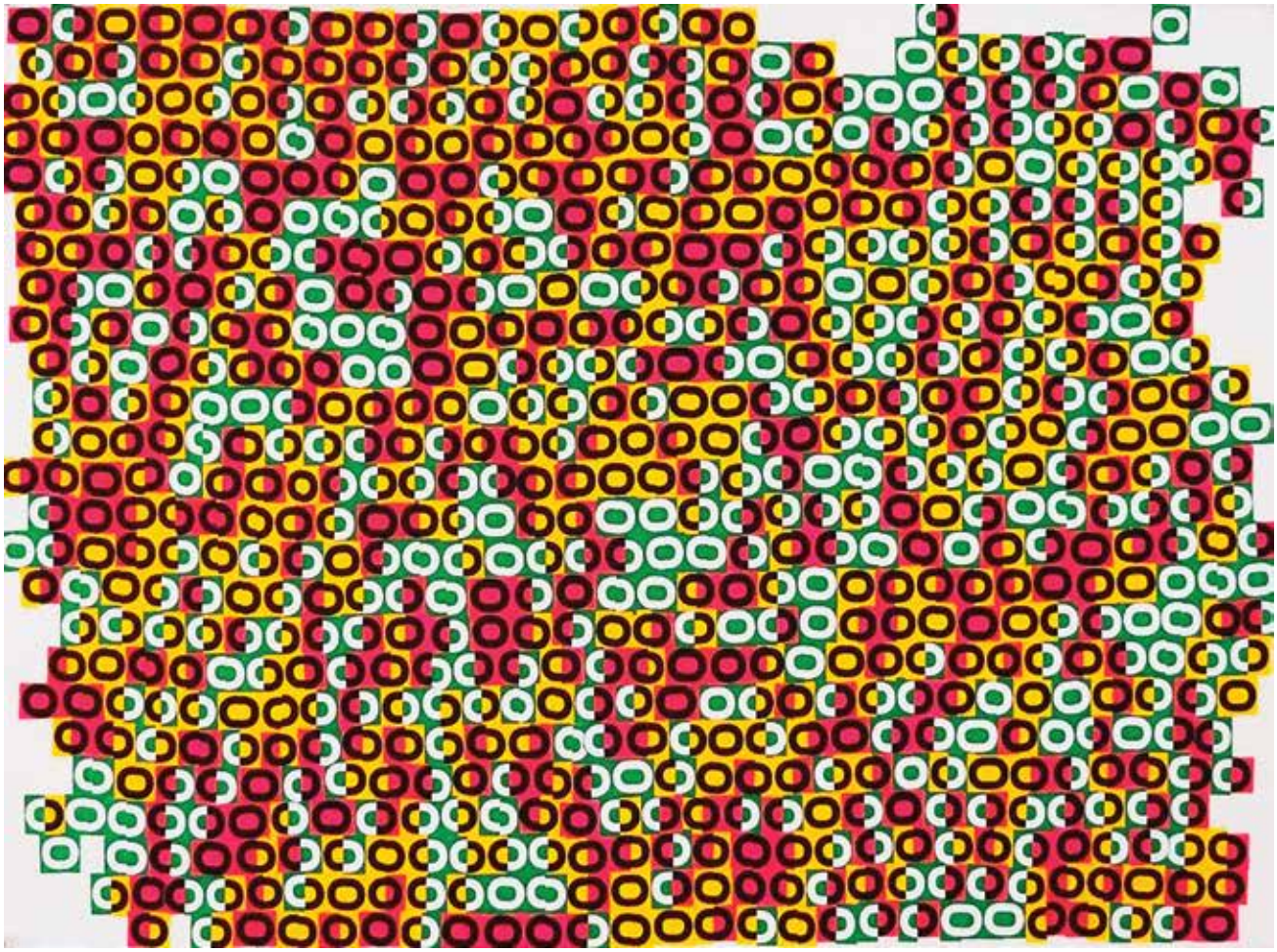
ART BITES: PROFESSIONAL PRACTICES | "IMAGINATION- GO!" WITH JOSEPH POLOVOI
6–8PM WEDNESDAY, APRIL 25
A presentation on utilizing and increasing creativity.

ART BITES: ARTIST STUDIO TOUR | SHOVEL WORKS BUILDING, 40TH STREET ARTISTS WITH SUSAN DONOVAN LOWE, JOHANNA PAGE, HELEN LIBENS & LUCETTE JOHNSON
1–3PM SATURDAY, MAY 12

SZALAY/TAKÁCS SECRETS | MAY 24–JULY 14
RECEPTION 5:30–8PM THURSDAY, MAY 24
Inaugural show for newly Archived Artists Judy Takács and Lynn Szalay.

CIA: *Portals_Thresholds* at Reinberger, Plus a Juried Alumni Show

by Karen Sandstrom



"Functional Shift #3" By Wendy Collin Sorin; inventory labels

NEW SHOWS on view at the Cleveland Institute of Art this season celebrate the college's legacy and seek to explore our perception of our present and future reality.

The *CIA Alumni Exhibition* is on view March 2–29 in the Ann and Norman Roulet Alumni + Student Gallery and the Gary Johnson and Brenda Ashley Central Corridor.

And opening March 29 in Reinberger Gallery is *Portals_Thresholds*, featuring works of video, virtual reality, sculpture and painting by artists operating in an arena where the familiar gives way to the unknown.

"How does our participation with digital spaces alter or manipulate the way we understand the world we live in? That's the main question we're asking," says Nikki Woods. "All of the work references themes relating to the genre of science fiction: altered realities, surreal corporeality, and the desire to reach into the unknown."

Woods, who became director of Reinberger Gallery this year, curated the exhibition with Samantha Konet, CIA project and visiting artist coordinator. In addition to being a place where visitors from outside CIA can see inspiring work, Reinberger should enrich the students' experience, Woods says.

"We hope the show is a way for them to see cutting-edge work, where people are problem solving in ways they haven't experienced before," Woods says. "We want to expose our students to artists who make work using digital and physical mediums and processes—artists who work in a multiple-disciplinary way. I think that's a lot of where our students are moving—toward an expansion of what an artist can do and be."

Works in the show will be by Wickerham & Lomax, a two-man artist collective from

Baltimore; Sara Ludy, who lives and works in Chicago; and New York-based Rachel Rossin.

Woods likes that Daniel Wickerham and Malcolm Lomax take seriously their identity as Baltimore artists. "That's why they're particularly suitable to show here in Cleveland, because I think a lot of people are here because they love this city, and they don't feel they need to live somewhere else to be an artist." Their works in *Portals_Thresholds* will include large-scale digital paintings, a video piece and two Plexiglas sculptures.

Rossin has longtime experience both as a computer code writer and a painter. Her virtual reality works include fragments of recognizable reality, while her oil paintings are derived from imagery that has been fed into, and manipulated by, gaming software.

"The piece she makes in VR is a simulated reality moving through a digital space," Woods says. "There are remnants of images from physical reality—maybe it's a bedroom set or a garden—but everything is spliced into other arrangements. There are supposed to be moments of recognition, but it dances in the space of the 'uncanny valley.'"

In the gallery's black box theater will be "Dream House," a digital space that artist Ludy built in the online virtual world Second Life. The show will also feature two inkjet prints from Ludy that are still images of other architectural spaces she has rendered.

"None of these artists are defined by a single practice," Woods notes. "We just really wanted to do a weird, cool show."





TOP: Rachel Rossin, Still, "I Came and Went As a Ghost Hand," virtual reality; courtesy of ZieherSmith, New York. BOTTOM: Sara Ludy, Still, "Dream House," video; courtesy of bitforms gallery, New York

CIA Alumni Exhibition

The force behind CIA's first-in-a-long-time alumni exhibition was, say organizers, the alumni themselves.

"When the council was formally formed two years ago, we established goals to bring additional value to our alumni. It had been one of my keen interests to revive the alumni exhibition as a means of adding value," said Lauralee Hutson, Alumni Council member and co-chair of the show. "Here we are in 2018 launching this project. The alumni responded extremely well, and our jury did a beautiful job selecting representations of our multifaceted artistic alumni population."

Jurors Bill Busta, Liz Maugans and Stephen Yusko selected works from submissions by more than 170 artists and designers.

Cleveland Institute of Art

Reinberger Gallery
11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu

CIA ALUMNI EXHIBITION | MARCH 2–29

PORTALS_THRESHOLDS | MARCH 29–JUNE 15

The Sculpture Center presents W2S



Details from images by Matt Lambert. LEFT: Grant; RIGHT: The Joust; 2014

The Sculpture Center
1834 East 123rd Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

W2S 2018 EARLY CAREER SCULPTOR SERIES

JONAS SEBURA: CONFOUNDED INTO UNITARY CHAOS AND ANTHONY WARNICK: LANGUAGE GAMES | MARCH 9 – APRIL 13

MATT LAMBERT: FUN & GAMES AND ELI GFELL: POST-CONSUMER | APRIL 27 – JUNE 1

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Worthington Yards Presents *The Destruction of Species*

by Liz Maugans

The Destruction of Species

Works by Adrienne Slane and Martinez E-B. Featuring the film *Death of the Moth* by Rian Brown-Orso

Reception 6–9pm Thursday, March 29

Show runs through May 26



ABOVE: Kempton (series 105); oil, acrylic, acryla gouach on canvas; 28"x28"; 2013

2017 was a year deeply rooted in the destruction of our institutions, policies, and political process. It was tough for most everyone. We took a hit in our health-care, national parks, and arts programs. How do we struggle towards renewal? Can artists provide the perspective and wisdom needed to recover?

The Japanese have a method of repairing broken ceramics with gold called *kintsugi*. Kintsugi is when the cracks, the fissures, and the damage, are all a part of the object's history and are kept visible. It's the art of embracing damage while making something else altogether compelling, reassessed, and possibly even more remarkable then before, in spite of its flawed past.

Adrienne Slane, Martinez E-B, and Rian Brown shed light on these cracks. Their exquisite and beautiful works of contemporary art repair and recalculate the past. They refuse to downplay or ignore the violent and desperate annihilation of our histories. *Destruction of Species* is a transformative experience that illuminates a thoughtful and contemplative pause, long enough for us to see what has been and what could be again.

YARDS Project Space

725 Johnson Court
Cleveland, Ohio 44113
yardsprojects@gmail.com
lizmaugans@gmail.com
www.yardsproject.com
216.570.0324

ART BAR: Designer Night

On Thursday, April 26 from 6 to 8pm, meet the most innovative and exciting designers working in Cleveland. Running concurrent with Harris Stanton Gallery, the evening will include drinks and light apps.

Nolan Beck • heyheystudio.com
Jamal Collins • jayworking.com
Kevin "Mr. Soul" Harp • mrsoul216.com
Jacinda Walker • designexplorr.com
Jordan Wong • wongface.com
Hannah Manocchio & Anthony Zart • snakesandaceys.com

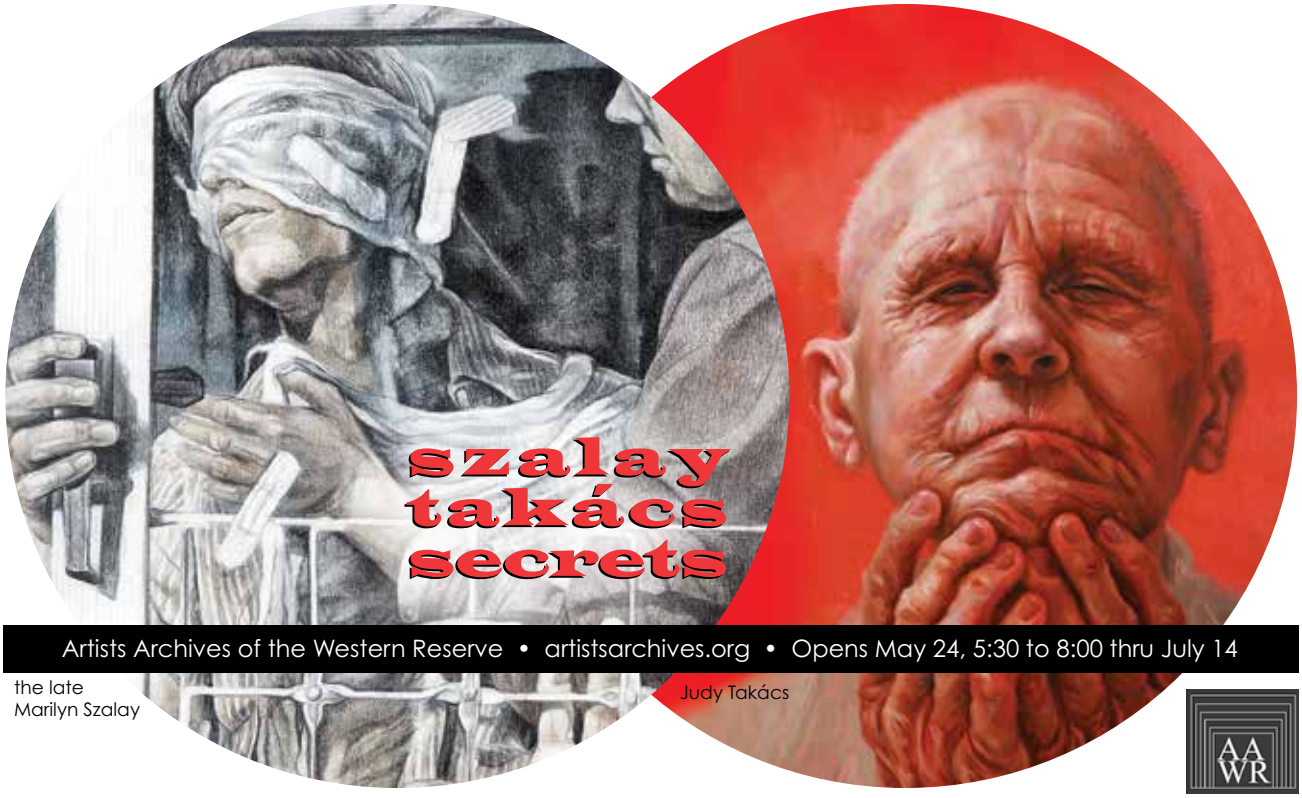




ART/venture

On Saturday, April 14 from 10am to noon, meet at Worthington YARDS for bagels and coffee and head to filmmaker Rian Brown-Orso and print-based artist, Claudio Orso's house for a studio visit.

If interested in a tour of the Dalad Collection, the YARDS Projects Exhibition, sales of artist work or arranging an artist studio visit, please contact Liz Maugans, director of YARDS Projects, to make an appointment.



Artists Archives of the Western Reserve • artistsarchives.org • Opens May 24, 5:30 to 8:00 thru July 14

the late
Marilyn Szalay

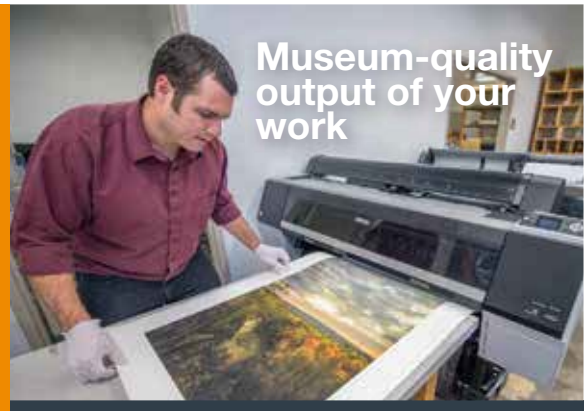
Judy Takács

AA
WR

AQM XVIII
May 13 - July 29, 2018
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Firelands **A**ssociation for the **V**isual **A**rts
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www.favagallery.org/aqm-artist-as-quiltmaker.html


Boundless by Jill Kerttula Photo by the Artist



Cleveland Institute of Art's **Digital Output Center** specializes in fine art reproduction, photography, and display graphics for artists and designers, on a wide variety of media at great prices. Give us a call at 216.421.7477 or visit us online at **cia.edu/doc**.

Cleveland Institute of Art
11610 Euclid Avenue
Cleveland OH 44106

CIA

THE CLEVELAND FOUNDATION PRESENTS

CREATIVE FUSION

Revealing Our City to Us



When Juan Capistrán visited Cleveland for a week in January, we took a driving tour, starting in University Circle. There's nothing like showing Cleveland to a visitor to reveal the city to yourself anew.

Los Angeles-based, Mexican-born Capistrán is one of the Madison Residents, a cohort of national, international, and Cleveland-based artists whose residencies are supported by the Cleveland Foundation through the Creative Fusion program. You'll read more about him and several other visiting artists on the following pages. Since they began last fall, the Madison Residencies have offered the first public contact with artists associated with FRONT International Cleveland Triennial for Contemporary Art.

Like most of the artists, Capistrán had never been to Cleveland before. We drove through University Circle, where he had already visited the Museum and MOCA. We wound through Rockefeller Park, with its dozens of Cultural Gardens, their monuments and patios and staircases built and maintained by immigrant groups over the course of the last century. We passed under the handsome stone bridges partially funded by the Rockefeller fortune.

As we drove, Capistrán wondered about the same things that challenge Clevelanders. Are we able to get to the lake? Sure, there's Dike 14 Nature Preserve, and Voinovich Park by the Rock Hall. And at Whiskey Island and Edgewater Park you can actually touch the water. But as we drove along the shoreway, where Burke Lakefront Airport, the power plant, the stadium, the Port Authority, and Cargill, and the water treatment plant, and all those private homes line the shore, I had to say not so much. This was remarkable for someone from Los Angeles, where public beaches are a defining part of city life.

Does the lake freeze? Yes, but some winters more than others. The percent of its surface that is frozen is reported on the local news.

Where are all the people? Clustered in certain walking-friendly neighborhoods. But even there, it was January. It was brutally cold. Everybody was inside.

Where do the Latinos live? We drove south from the lake to get to Clark Avenue, Storer, and Denison on the Near West Side.

Where do the artists live and work? And is it easy for them to find space? We talked about neighborhoods and gentrification, and about Cleveland's big, vacant industrial spaces: affordable luxury for artists here.

The other thing that happens while giving a visitor a tour is that the differences between places reveal common needs and interests. Artists all over the world want connection to their surroundings and their community. They all need space to do their work. In the end, meeting people from other places is less about differences than similarities.

In July, when FRONT opens with its theme, An American City, the tables will be turned: it will be the artists' turn to show our city to us. In the meantime, here's a preview of their works and ideas.

– Michael Gill

For more information please visit: clevelandfoundation.org



JUAN ARAUJO | CARACAS, VENEZUELA

Site Very Specific

by Claudio Orso



Image from Juan Araujo's visit to the Frank Lloyd-Wright-designed Weltzheimer/Johnson house in Oberlin, courtesy of FRONT International.

Of all the venues to be used by FRONT International's Madison resident artists, the Oberlin Weltzheimer/Johnson House is a peculiar one—not only because it is an artwork unto itself, designed by Frank Lloyd Wright, but also for its physical distance from Cleveland, and perhaps the distinction of character between the city and the small college town.

The Venezuelan painter Juan Araujo experienced this engaging contrast between Cleveland and its fluctuating proximity of opposites, and Oberlin with the openness of this architectural jewel nested in the sheltered setting of a quaint college town. With support from the Cleveland Foundation, Araujo will create original pieces for the iconic home: a collection made specifically to inhabit spaces defined by one of the most important and distinctive American architects.

Araujo's painting employs creative appropriation of others' visions, in the form of photographs or catalog reproductions, as a strategy to highlight the circumstances behind a work, as well as the way the passing of time and changing of ideals continuously redefine its significance.

While exploring the Frank Lloyd Wright house as a setting for his work, Juan's inquiry focused on two considerations. The first is that Lloyd Wright created its design by bringing into the interior a continuation of the low horizon line, expressed by having much of the furniture and built-in elements create flat surfaces at about 28 inches from the ground. The second is that the celebrated art historian and critic Ellen Johnson—who bought the house in 1968 and cared for it 25 years—hung on its walls several contemporary artworks she acquired. Johnson was an Oberlin College professor and an influential art critic, who early on believed in a group of young post-war artists that later became big names, such as Rauschenberg, Stella, Oldenburg, and Close.

With such references to work with, Araujo intends to first respond



Interior view of the Frank Lloyd-Wright-designed Weltzheimer/Johnson house in Oberlin, where Juan Araujo will create an installation as part of FRONT. Image courtesy of FRONT International.

to that feeling of continuing horizon within the house by bringing that plane outside, where the garden was planned. His intent is to situate there as visual counterpoint three pairs of overlapping, mounted canvases shown flat above ground, painted monochrome in tones resonant with the interior brick and wood.

Inside the house he will place several pieces painted to refer back to the originals, some of them placed in the exact spot where they used to be.

Illustrating visual quotations like these is at the heart of Araujo's intent, which is to invite reflection over the historical and semantic distance from the original. In a postmodern artistic situation that mirrors the disquiet of the times, critical consideration of the achievements of modernism helps to sustain the vitality of the ongoing creative discourse, and offers invaluable food for thought in the challenges we face.



HAZEL MANDUJANO

JUAN CAPISTRÁN | LOS ANGELES

The Stuff of His Own Life

by Michael Gill



Juan Capistrán, Sunday, March 3, 1991 (Rodney), 2012. Blood, sweat, and tears on canvas. 18 x 24 3/8 inches. Image courtesy of the artist.

Talking to a crowd of about 30 people at the FRONT Porch in January, LA-based Juan Capistrán described himself as a "post-studio, conceptual artist," which is not a term a person hears very often in Cleveland. Northeast Ohio artists for the most part not only have studios, but outfit them to work in a specific medium, and define themselves as such: we are painters, printmakers, photographers, sculptors, and so on. Cleveland is often described as a manufacturing town, and the history of making things applies to the contemporary art scene here, as well.

Capistrán was visiting Cleveland as one of the Madison Residents, supported by the Cleveland Foundation to research and develop work for possible inclusion in FRONT International Cleveland Triennial for Contemporary Art. He was born in Guadalajara, Mexico, immigrated to Los Angeles with his parents, and grew up in the South Central neighborhood of that city in the 80s. Racial inequity has percolated and boiled over in protest in South Central LA for decades. When Capistrán was growing up it was a mostly African-American neighborhood where over-aggressive, militarized



There Is No Other World. There is Only A Better Way To Live. (it is not what i am, but how i am what I am), installation shot, 2017, Galeria Curro, Guadalajara, Mexico

police tactics eventually led to the Rodney King riots in 1992. The artist was 16 at the time.

Capistrán says his earliest artistic inclinations involved graffiti in the late 80s. His conceptual turn came with a BFA from Otis College of Art and Design, and an MFA from the University of California, Irvine. The neighborhood's history—especially the Black Power movement and the Rodney King beating and subsequent riots, filtered through punk rock and hip hop—is a significant source of material for his work.

Rather than practice in a specific medium, he works with whatever fits a particular concept. Therefore it is less about technique than the medium itself. For example, several of his text-based pieces note important dates: Sunday, March 3, 1991 (Rodney) marks the date that Rodney King was beaten by police. Wednesday, April 29, 1992 (Fidel) marks the date of the LA riots, during which Fidel Lopez was beaten by a mop of people and doused in gasoline before pastor Benny Newton used his own body to shield Lopez, saving him from being set on fire and ultimately saving his life. The works are compositionally as simple as tombstones: just the dates in plain lettering. But they are written in smears of Capistrán's own blood, sweat, and tears.

In another text-based work—Put Very Little Trust in Tomorrow—the words "I Am Hoping To See The Day" are spelled out in huge letters, written with hundreds of boulders on the gallery floor. It creates the effect of desperation to communicate with the available materials, like someone stranded on an island hoping their shout is loud enough to capture the attention of a passing plane.

Capistrán was still finalizing his FRONT proposal as *CAN* went to press, but it will involve "a text-based work composed of 5 or 6 phrases, questions, or statements, [which] would exist as vinyl lettering installed on [the windows of] a building facade." A second part of the work would involve a run of posters, in the style of the Colby Poster Printing Company—the famous Los Angeles printer that made posters for rock shows and other promotions using large black, block-lettering on neon backgrounds. Capistrán would print a small edition in his own blood, sweat, and tears, and then a larger commercial run to be installed across the city on utility poles, fences, walls, and other surfaces.

In conversation at the FRONT Porch, Capistrán showed slides and answered questions. Asked how he measures success, he noted that he is "here" (gesturing around the room), and said he is able to make a living exhibiting art in galleries. A student from the Cleveland Institute of Art asked how he balanced his message with the privilege of his position. There's certainly some tension at play, riding social criticism to Art World status, but Capistrán's work appropriates nothing: he arrived at his career as a Latino immigrant who grew up in the conditions and during the events that inform his work. It's the stuff of his own life.



LIN KE | BEIJING, CHINA

Brave New World

by Michael Gill



Lin Ke, A Computer Desktop That Prepares Works for MOCA, 2018, courtesy of the artist

Maybe it's ironic to present images of Lin Ke's virtual art in a print magazine. Or maybe printed photos representing works that are made on a laptop and exist on screens or in projections, with the internet experience as their subject matter, are just another layer in the experience of removal from reality.

The artist from Beijing, China, discussed the work at the FRONT Porch on a Wednesday late in January, in dialog with University of Cincinnati professor Jordan Tate. With support from the Cleveland Foundation, the Madison Resident artist stayed in Cleveland at the Glenville arts campus for three winter months.

Since 2010, he has been making work using the internet as a medium, his laptop as a primary tool. The art presents snapshots of the experience of surfing and manipulating a world-wide web full of content, with apparent implications of alienation, or perhaps just an awareness of that fear. But is the artist critical of the detachment, and potential loneliness that come from living in a virtual world, or is he celebrating the access that the internet gives to the world of virtual people, images and ideas? It's like seeing the plot of a dystopian sci-fi novel play out in an art gallery.

To Lin Ke, a laptop is a way of experiencing the world. He creates videos and stills based on sessions exploring ideas and images online, and on the idea of the screen as an interface with the world. In using images and websites gathered from around the internet, he's almost always remixing the work of people he's never met. In many of the works, his own face appears in a small, inset window, the way Skype and other two-way video programs show what the person on the other end of the conversation sees. In some of his works, the ghostly reflection of his face on the screen is also



Image courtesy of Lin Ke and FRONT International

captured, creating a haunting sense of voyeurism.

The conversation at the FRONT Porch began with the artists each introducing their practice. When it was Lin Ke's turn, rather than work through the human translator sitting next to him, the artist presented a full page of text on a projection screen, with Chinese on one side and the English translation on the other. According to the statement, his first artistic pursuit was drawing, which is what led him to study art, but at the university his training focused on new media art. At first, he says, his work included installation, but without a studio in which to experiment, his laptop became his primary tool, and he began to make installations using 3D software. These works look like installation views of exhibits that feature his work—but the installation view is part and parcel of the work itself; the exhibit never happened in the real world. It existed only on the screen.

As his statement read, "I started engaging with artworks on the internet daily, immersing myself in all the artworks I can find, and also produced and shared my own work on the internet. Later on, I found that I could use the computer interface to produce new works with new software that felt like real world tools, like I had a real studio that was simulated by the computer."

The use of a computer to translate his statement was akin to an extension of his artistic practice. First, the translation was done via software, with all the quirks of that process intact. Second, rather than leaving it to the audience to read, or having any live human read it into a microphone, the text was delivered through the sound system by a robotic voice built into the program. It was efficient, and it showed the technological accomplishment of anthropomorphism in artificial intelligence. But in a room where live humans had gathered to hear an artist talk about his work, and where a human translator was present, this might have also seemed like a tragedy of our technological age.

"Thanks," the artist said when the robotic voice was finished reading. The audience laughed.

The innuendo between critical lament and celebration was well embodied in one of his works—a virtual installation view that seems to present a video screen suspended from its corners by hefty chains stretched to the corners of a room. Lin Ke's face appears twice—as a reflection on the "real" screen's surface, and again in a little inset window on the blue screen-within-the screen, where he projected a fragment of dialog from an episode of *Star Trek*: "When dreams become more important than reality, you give up travel, building, creating; you even forget how to repair the machines left behind by your ancestors. You just sit living and reliving other lives left behind in the thought records." (Gene Rodenberry, from "The Menagerie," 1966).

For his part in FRONT, Lin Ke plans to create an augmented reality installation, experienced by visitors using their cell phones in locations around MOCA Cleveland.



GUILLAUME LEBLON | PARIS, FRANCE

The City as a Setting

Interview by Brittany Mariel Hudak

Guillaume Leblon's art defies categorization. Known for working in many different mediums from paintings to film, hand-blown glass, and everything in between, perhaps his most successful medium is working with space itself. The spaces he creates often feel uneasy, unfinished, alienating. Once Leblon moved a wall from inside the gallery outside onto the sidewalk, leaving the artwork exposed to the elements, and the gallery-goer was forced to take part in this odd viewing experience. Leblon's work continually challenges the sanctity of the austere spaces inside institutions of art. As one of FRONT's Madison Residents, supported by the Cleveland Foundation, Leblon is developing plans for his work as part of the Summer 2018 exhibition, and considering venues all over Cleveland. *CAN Journal* had the chance to speak to the artist over the phone about his upcoming project.

CAN: So how did you hear about FRONT? What made you decide to participate in its inaugural year?

Leblon: "I met Michelle (Grabner) a few years ago, and last year she came to my studio—not because of FRONT, but just to be friendly. We have worked together in the past. So yes, it was through that connection. And for me it was also attractive because I don't know this part of the US, and Cleveland, for me—it has always sounded familiar. I knew the name, but I don't really know Cleveland."

CAN: So that leads to my next question: I understand that you recently visited. What did you think?

LB: "I have to say it was very difficult to connect the city—you know, the two parts of the city, the East and West side. It seemed to me that all these parts were very separated. I was very surprised by all these little areas; each is like a city in itself. It's very difficult to connect everything together and I think you need some time to understand it."

CAN: You're doing one of the Madison Residencies, so how much time will you be spending in Cleveland?

LB: "I came for a week already, and I'm coming for two weeks soon because I have to meet up with the people that I am working with. We have to figure out the best moment. The winter is quite, well, you know what it's like..."

CAN: Yes, it's pretty rough.

LB: "So we have to find the best moment. You know, I really liked the part of Cleveland where there is water and trains, a lower spot..."

CAN: Oh, yes, the Flats?

LB: "Yes, the Flats exactly. That is an interesting area."

CAN: Well, have you chosen a site for your project?

LB: "It's not easy to find a spot where you can get permission from the owner to open their space. I looked at some locations in Glenville (near the PNC Glenville Arts Campus). There is a church which was very nice, with a gym behind it. Another spot is the library, which is also very close. Somewhere in that neighborhood.

CAN: Are you working with other Madison Residents or will you be doing a solo installation?

LB: "I'm working solo, but with a researcher from Cleveland who proposed a play by a French writer, which will involve Cleveland actors."

CAN: Oh excellent. So you'll be designing the set, I mean the site itself, and the performances will be in that space?

LB: "Yes."

CAN: That's interesting because I've always thought of your work as very stage-like, and that the spaces you create are in a sense activated by the viewers moving through them. Will working on a play be different because generally the movements of the actors are all pre-determined?

LB: "It affects the rhythm. I will say I don't really let the viewer do what they want to do. In general, moving in these spaces is usually kind of dry you know, in a museum. Most of the time I use things that lead the viewer through, that tell the viewer how to move. Because my work is less involved with history or background..."



Guillaume Leblon, Coke, mangemerde et suspicions, 2017, Aluminium, steel, plexiglass, hand blown opal glass. Courtesy: gallery Jocelyn Wolff, Paris. Leblon will be participating in this year's inaugural FRONT Triennial.

CAN: Because it's about the moment?

LB: "The present, yes. Exactly. And also, making work for a biennial or triennial is very different when you work in an institution. The institution provides a space, but somehow it kills the freedom of it. When you work in a gallery you have to work around a lot of things; you don't have the freedom that you do when you pick, like an empty space somewhere."

CAN: It's a very controlled environment when you're in a gallery.

LB: "Exactly...this is why [FRONT] is exciting."

CAN: We are very lucky to have artists such as yourself experimenting and working in our city this summer.

LB: "Yes, yes, I'm very happy to be part of FRONT."

BILLIE SCHEEPERS 2015



INDRĖ ŠERPYTYTĖ | PALANGA, LITHUANIA

Political, Personal Art

by Jeff Hagan



ANDREJ VASILENKO

Absence of Experience, 2017, Contemporary Art Centre, Lithuania

Indrė Šerpytytė's *Two Seconds of Colour*, rectangular painted color fields stacked brick-like in a grid, looks like a work of vibrant minimalism, and that sensibility is only enhanced when the work is presented as a series, as it was last year at the Contemporary Art Centre in Vilnius, Lithuania. It's pleasing, with a nearly lulling effect. But Šerpytytė, a Lithuanian-born artist now living in London, asserts that the work should not be viewed without reading its accompanying text.

That text explains that the color blocks represent a technological snag when her computer screen froze briefly as she was Google image searching a phrase that is anything but pleasing: ISIS beheadings.

Šerpytytė's work is not easy but, given her own history, it should not come as a surprise. When she was just becoming a young adult, her father, a Lithuanian government official, died in a 2001 car accident she considers suspicious. Her work takes place where forces collide in violent ways.

"I don't think there is or should be distinction between the 'personal' and the 'political' and in my practice, I don't distinguish between the two terms," she says. "My work is always personal. We live in a world that is very global and the worldwide political situation concerns us all, be it directly or indirectly. My themes are universal, and in practice I explore the ways in which the past affects the present, the ways in which political influences the personal, and the importance of memory."

While her work deals with trauma and seems to dwell in dark places, Šerpytytė believes such events and circumstances "are daily occurrence in the world we live in. One doesn't have to dig deep to find them." She hopes that the work she produces "provides the viewers a space for reflection that it allows to enter the trauma and relate to it on an emotional level and most importantly to not forget."

Šerpytytė says her work for FRONT International will tease out the relationship between ritual, war, and trauma—"the ways in which trauma and loss are ritualized in public acts of mourning in the specific context."

"The different parts of the exhibition will explore how military systems are negotiated on tacit levels of affect, gesture, and emotion and explicit levels of rituals and systems. It will consider the various ways in which trauma is coped with, organized and expressed on both intimate and public levels, and it examines the complex, and often problematic relationship between these modes of grieving and remembering."

Before visiting Cleveland in November 2017, Šerpytytė decided not to read up on the city, so she could have what she calls her "own voyage of discovery," and "embrace the city" as she found it. She was not disappointed.

"There is so much to see and do. I was surprised by the wealth of history, arts, and culture. There have been many years of arts patronage within Cleveland and the surrounding areas. I visited the Cleveland Orchestra, museums, private foundations, artist homes, and the Cultural Gardens. I fell in love with Cleveland, its cultural heritage and its people."

DON'T BE STILL: ROBERT BANKS AND JOHN W. CARLSON COLLABORATE AT HEDGE

by Joseph Clark

A woman screams in the dark, but makes no sound. The contours of her gaping mouth can be seen through the thin white sack fastened over her head. Her dress is as black as the shadows she casts on the riveted steel door behind her. Hands twist into claws, like the oxygen-starved digits of a woman buried alive clawing towards the open air. Grim, metallic music rumbles in the darkness.

The woman is Hilary Gent, painter and owner of HEDGE Gallery. In December of 2017, she donned the black dress and white hood in her gallery. She turned down the lights, so that the only illumination in the space was a small floodlight, fixed on her. Then, experimental director Robert Banks filmed her contortions, as painter John W. Carlson snapped reference photos on his phone.

"I'm going to have weird dreams tonight," Gent joked, unhooded, during a break from filming. Despite the physical and emotional strains of posing, she trusts the two artists directing her tortured motions. She is one of ten models who donned the black dress and white hood to pose for the Banks and Carlson project *Don't Be Still*, which opens to previews March 9 at HEDGE. With the exhibition, the artists hope to spark conversations about the pain inflicted by rigid gender roles.

The struggles of women and LGBTQ people to secure the same rights enjoyed by straight, cis men are more energetic and visible than ever. But too many of us still stubbornly hold people of all genders to strict, sexed standards. "Things haven't so much changed, but people are being more exposed and candid," Banks said. He hopes to inspire even more candidness, framing his art as an invitation to talk to each other about gender-specific burdens. "The more conversations, the better," Banks said.

Though the artists hope for dialogue, their work communicates nonverbally. Banks' short black-and-white films, to be projected on HEDGE's walls and shown on screens, are silent. They were recorded on a LomoKino camera, a little device he describes as "gloriously analog." Onscreen, the models move in jerky spurts, almost like stop motion animation. Yet Banks' performers remain unmistakably human. The contrast between flesh-and-blood human bodies and robotic motions would be unsettling enough, but the subjects are also clearly struggling. They gasp, kick their legs, tug at the stifling hood, and flail their arms as if fending off attackers.

But any villains remain unseen and unnamed. "It's not about Harvey Weinstein," Carlson said. However, he admits the project might receive attention it would not have had #MeToo never happened. Even still, the conversations he hopes the show will prompt are broader than those about violence and harassment against women. It is not sexual harassment per se that is the artists' target, but the cultural conditions which make it possible.

"It's not about scaring people about how women are treated. It's about how we can break out of our narrow stereotypes," Carlson said. Stereotypes, for him, "suffocate" identity, and this suffocation is made literal by the hoods worn by models. In his paintings, the models' choking anguish is depicted in broad strokes of black, gray, and white. Occasionally these ashen palettes are interrupted by a fog of pink, or the flash of red lips open in a full-throated scream.

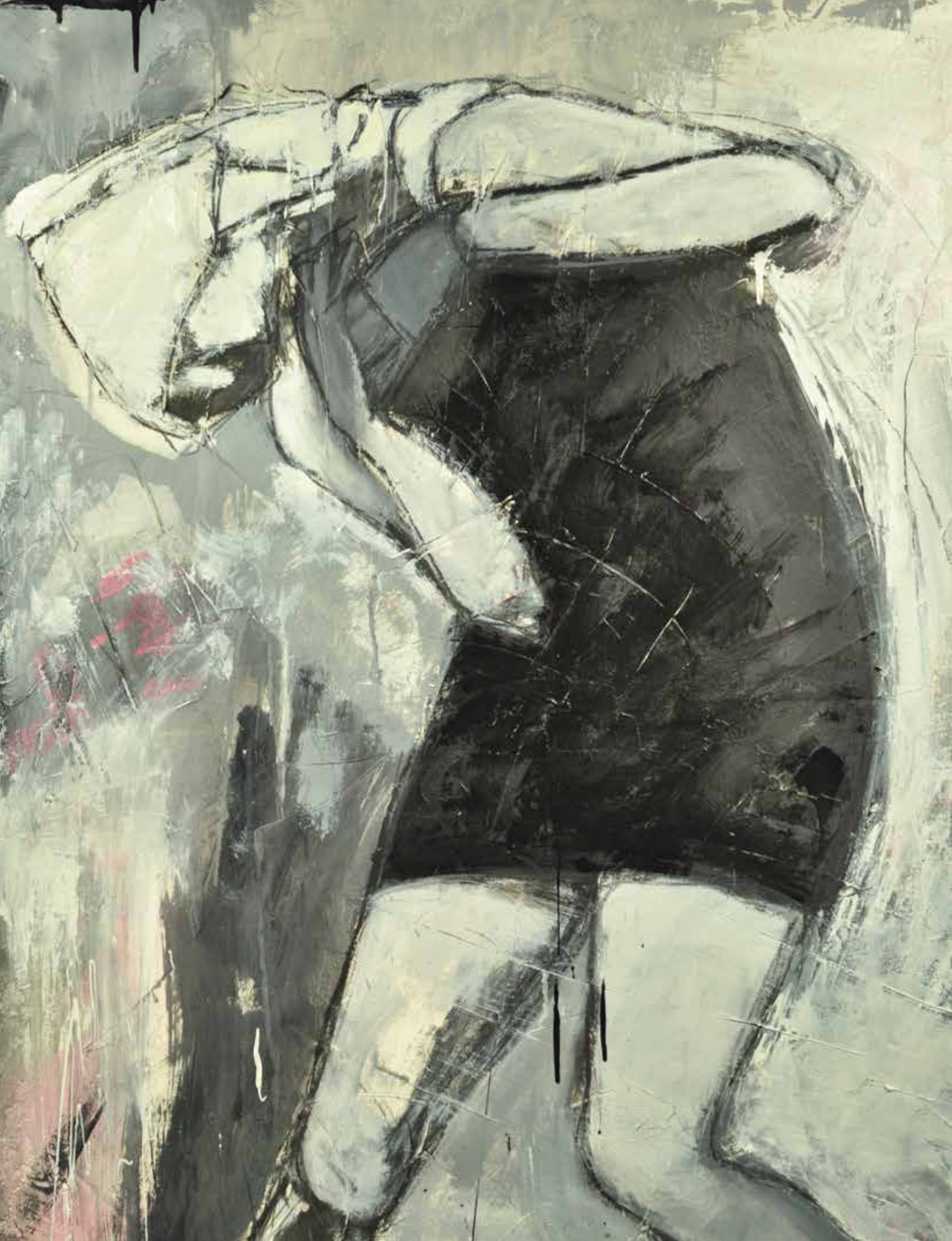
Art that interrogates gender roles is typically labeled "feminist," and unfortunately, there is a portion of any audience who will stop listening as soon as an artwork is described with that F-word.

Banks' films and Carlson's paintings will be the centerpieces of the exhibition. But besides static and moving images, the artists hope to create an "experience" built up with sound, human presence, and space. "It will almost be like going into a haunted house," Banks said, referring to the immersive Halloween season attractions. The gallery will be darkened by blacked-out windows. The air will be filled with the music of Iron Oxide, a local noise band whose productions are filled with ominous buzzing, rumbling, and metallic scraping. At the preview, the models will be present "in costume," wearing the black dresses.

Art that interrogates gender roles is typically labeled "feminist," and unfortunately, there is a portion of any audience who will stop listening as soon as an artwork is described with that F-word. Banks and Carlson hope they will be able to draw people into conversation about gender expectations they otherwise wouldn't have. Even still, the two artists are aware they are inviting controversy by being two men depicting women's pain. "We're expecting pushback," Banks said.

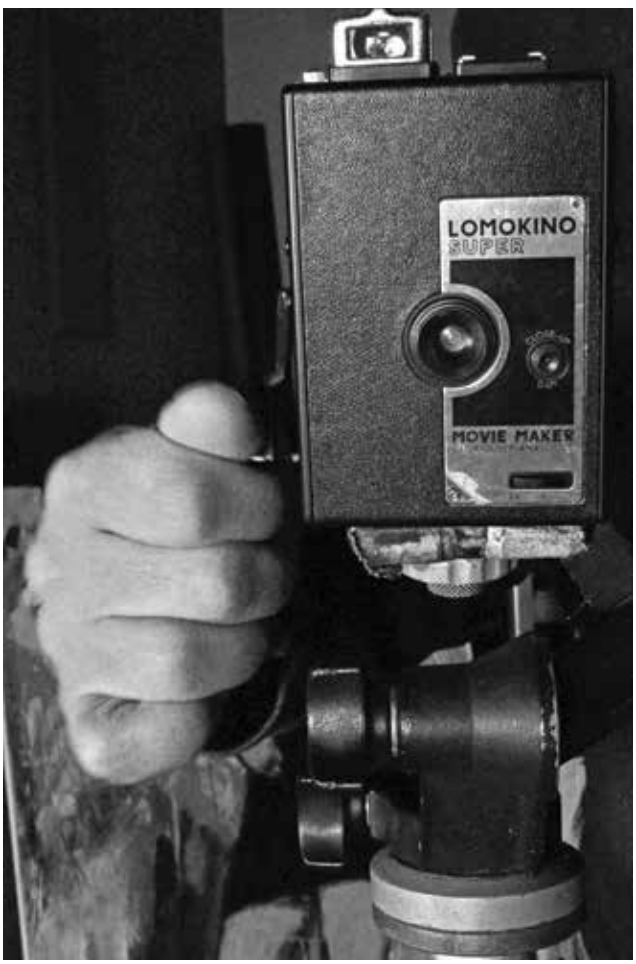
Though *Don't Be Still* is the brainchild of two men, women's











PRECEEDING PAGES: Paintings by John W. Carlson, from the collaborative exhibit *Don't Be Still* Woman #5 and Woman #7. THIS PAGE, TOP LEFT: Behind-the-scenes photos from production of *Don't Be Still*. TOP RIGHT: Still from the Robert Banks film *Don't Be Still*. BOTTOM LEFT: Banks filming *Don't Be Still*.

input has changed the artists' understanding of their own project. Unusually, Banks and Carlson invited their models to write statements about their participation in the production, and the issues it addresses. Gent pointed out that besides suggesting suffocation, the hood could also represent metaphorical "blindness" to the damage gender expectations inflict on people. "A lot of people are 'blinded' to the injustices men and women are going through," Gent said. Another model surprised Carlson by noting that the images he and Banks were producing could be viewed as having an erotic dimension.

Interpreting the women in Banks and Carlson's images as sexualized in their vulnerability reminds the artists of several archetypes. Banks associates the women with both "damsels in distress" and "femme fatales"—both victims and fighters. And then there's the little black dress itself, a symbol of urbane flirtiness every young woman is "supposed" to own.

The hope is that with more eyes on this work, viewers will uncover even more hidden dimensions, and take the conversation in unforeseen directions. Dialogue is the aim, not solutions. However, the artists would not have undertaken the project if they were not optimistic that dialogue could be constructive.

"We don't try to resolve it, but I don't want to think as an artist or a person that there's no hope," Carlson said.

Beyond just hoping for hope, Carlson and Banks will represent a better future visually. They plan on placing the models' hood under glass, like a relic of a less enlightened time preserved in a museum. Some of their images depict models uncurling from the fetal position and spreading their limbs, being "reborn" as if into a new, freer society.

A preview for Don't Be Still *will be held Friday, March 9 at HEDGE Gallery from 6 to 8pm. An opening reception for the exhibit will take place on Friday, March 16, from 5 to 9pm. The closing reception is Friday, April 20, from 5 to 9pm. HEDGE is located at 1300 West 78th Street, Suite 200, in Cleveland. For more information, call 216.650.4201 or go to hedgeartgallery.com.*

THE NEXT LEVEL: DANA SCHUTZ AT TRANSFORMER STATION

by Douglas Max Utter

Dana Schutz's solo show of mostly new, mainly huge paintings at Transformer Station, called *Eating Atom Bombs*, starts off quietly enough. A smaller oil painting hung near the entrance, Bird in Throat shows an androgynous human head with close-cropped hair, rising from a green t-shirt. The shirt has an odd stripe along the neck-hole. A warm yellow glow in the background, varied with mixed patches of sienna and umber hues, might be the golden sunlight of a late summer day.

It's quite peaceful—but there's more. The figure's cup-shaped mouth is wide open, as if scooping out a patch of sky. The head, depicted in partial profile, is wide-eyed, thrusting upward at an angle not unlike one of the screaming figures in Picasso's Guernica. Furthermore, the outline of an awkward, sideways object radically deforms the sides of the crew-cut person's exposed throat. Is that a bird in there—is it a plane? Clearly this is not a painting about the human head, as such. This person may well be eating an atom bomb, in which case that warm yellow in the background would be a nuclear explosion, and the swallower might be a soldier. More than a head, more than a metaphor, and like all ambitious paintings, more than a painting. Even if "bomb" was not Schutz's original thought when she painted this canvas in 2010, it's a bomb now.

It took me a few days of referring to a snapshot of Bird in Throat in my phone to see the obvious, but I finally got it. Later, on the phone to New York, Schutz laughed at me, or should have. Still, I'm pretty sure there are no decoder rings for her paintings, no definitive interpretations of this artist's deliberately ambiguous, often explosive images. She can be counted on to stir together emotion with art history, personal pain with visual, sensual pleasures, and passages of hilarity. But themes as such are only elements in the design, adding areas of moral focus as she reacts to and reassembles the shifting concerns and bloody-minded nonsense of American Culture (such as it is), right now, and all our half-told stories, twice-told lies.

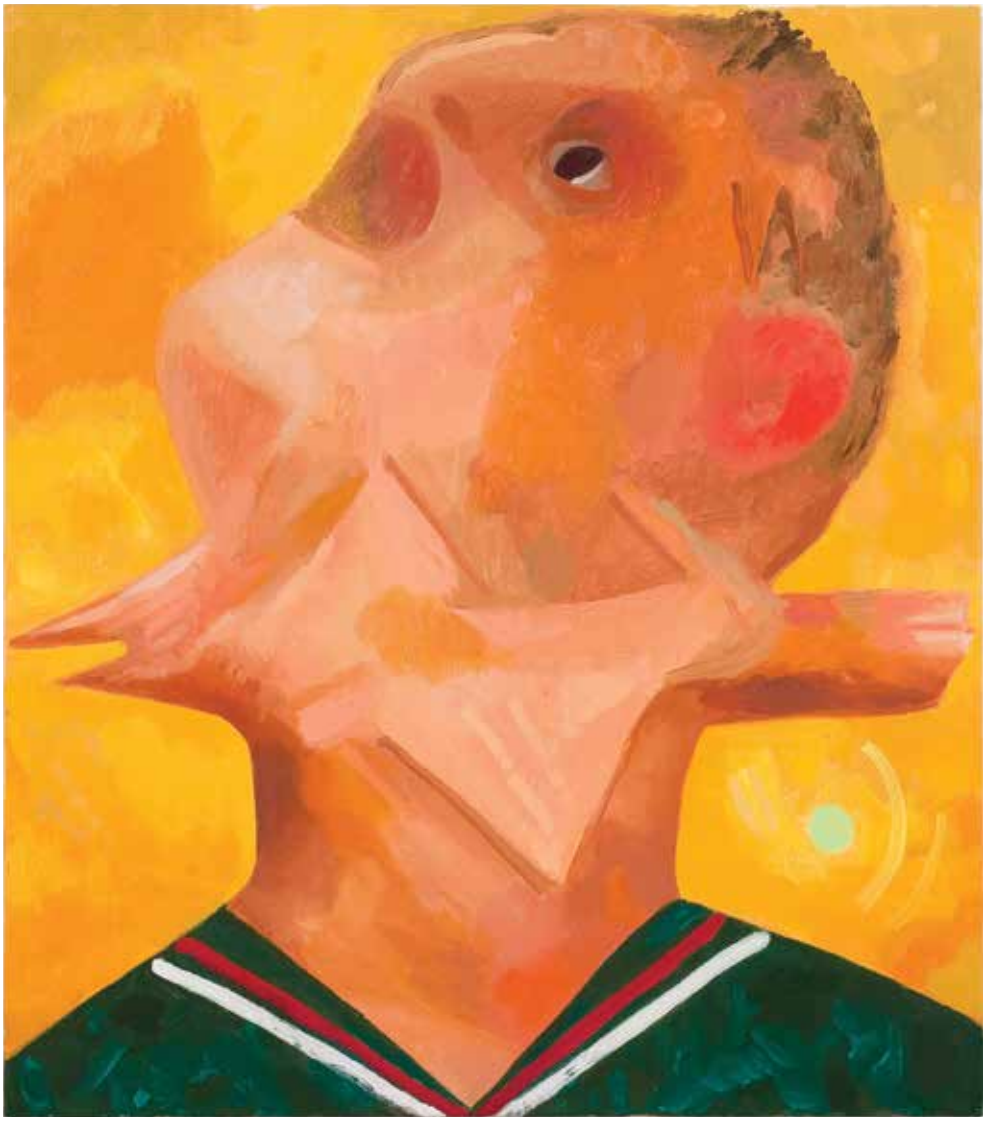
Since her graduation from Cleveland Institute of Art in 2000, and afterwards from Columbia University's grad school in 2003, she has managed to render parts of contemporary (and perennial) experience that just about anyone can recognize, from Steve Jobs to Steve Bannon, keyboards to cell phones, *Survivor* to *Lost*, imaginary friends to crushable rock stars, bodily fluids to babies—and followed these to their limits. The urgency of her compositions, their swirling motion and crowded imagery, the assurance of her broad strokes, the insouciance of her quick, confident delineation: those add up to more than the sum of their parts in a Dana Schutz painting. She both critiques and transcends judgement (well, judgyness at least) like an exhausted parent or crazy older sibling. Her paintings may scare you with their drama, yet you want to climb up into them. They're *unconditional*, a rare but essential quality for a work of art.

Proceeding counter-clockwise around Transformer Station's huge box, the next picture at *Eating Atom Bombs*, is a 2017 doozy titled Self-Exam. Schutz excels at depicting herself, as well as others, caught in awkward moments and situations, particularly ones that involve turning oneself inside-out. At 7.5'/7.5', Self-Exam is bigger than some. It shows a woman, shattered into limbs and planes in a quasi-cubist way, jammed into a small bathroom. Her right foot is on the toilet seat, her white undershirt is scrunched up on her shoulders, her bare bottom is pressed against a doorknob. In her right hand she grips the handle of an oval mirror. That mirror reflects another long rectangular reflective surface, leaning under her, steadied by her left arm. An eye and a mouth are visible in both, reflected from yet another long mirror that hangs above her. Her face, half in shadow and stressed from these contortionist's moves, is pointed up and forward, and she looks with large, cartoon-like blue eyes at the mirror above her. It's not a happy picture, but it stops short of giving a reason for its misery. An odd detail is striking—her mouth is missing from the strange half-moon of face, swallowed by mirrors.

Big paintings carry on around the room, striking chords of intimacy and public shame, irrational fury and biblical suffering. Times are tough, no doubt about it, whether in the painter's life or ours, on the public stage or rolling sonorously in the depths of history. All the way across the room is a work huge by any standards at 10'/14' (at least), titled Deposition, which is a title that carries the whole weight of Christian iconography. "Deposition" is the technical term for the descent of Christ from the cross, following the crucifixion. It also means "to put down," and of course is the legal term for written testimony. Schutz's image here centers on a battered politician, identifiable only by his drooping red power necktie. A crowd of dark figures bear him on their shoulders, like mourners in a mosh pit. (Dana says of the various persons in her paintings at the current show, "they changed as I was going along, maybe their subjects started to be more sympathetic to each other. The crowd [in Deposition] became ambivalent…"). This crowd must be wading in shallow waters, though deep enough for a multitude of sharks to infest, baring their teeth. On the right, one member of the mourning lynch mob nibbles slyly on the fallen idol's rolled up shirt sleeve, as if to find out what the fuss is all about. If you know your art history it's like Philip Guston channeling Goya, and much else. When the *New Yorker*'s Calvin Tomkins wrote an article about Schutz for the pages of that journal last April, he quoted MoMA Chief Curator at



Bat, 2018. Dana Schutz (American, born 1976). Oil on canvas. 30.5 x 26 inches. © Dana Schutz, courtesy of Petzel Gallery, New York and Contemporary Fine Arts, Berlin



Bird in Throat, 2010. Dana Schutz (American, born 1976). Oil on canvas. 25 x 22 inches. © Dana Schutz, courtesy of Petzel Gallery, New York and Contemporary Fine Arts, Berlin

Large Klaus Biesenbach, who at the very beginning of Schutz's career (in 2001) observed that she "bridges the cartoonist and the social realist." She still does, again and again in her new paintings, both those being seen for the first time in the Cleveland show and others here that have been seen elsewhere over the past year, in her solo show at the ICA in Boston and at the Whitney Biennial.

There are so many things these paintings do. They short-circuit the logic of narration with a series of refusals, rejecting any real story development, making fun of absurdity, and finally even turning their backs on humor; she's left with something more like life as it is lived, rather than as it is retold. In their way they're singularly naked, both embarrassed and unashamed, or possibly the other way around. They are very brave. If they say anything at all definite, it has to do with what it's like to feel too much at a time when there's too much to feel. However interested in subjectivity and types of self-awareness she may be, Schutz is anything but self-conscious. In person and on the international stage she is what she is, a forthrightly human (if alarmingly productive), sleep-deprived, still-young mother of two small children. It's daunting to consider that her youngest was actually born this past year, in the midst of a sometimes-vicious controversy surrounding one of her paintings included in the Whitney Biennial exhibition, and right in the middle of making several of the powerful paintings on view in Cleveland. These circumstances find their way into the works, not least because Schutz is such a bridge builder, and in her painter's way a tearer-down of walls, as she fights towards the truths that paintings can carry.

The most recent painting in the show at Transformer Station is simply titled Bat. It's small by Schutz standards and doesn't involve multiple viewpoints or bravura compositional feats: a woman stares

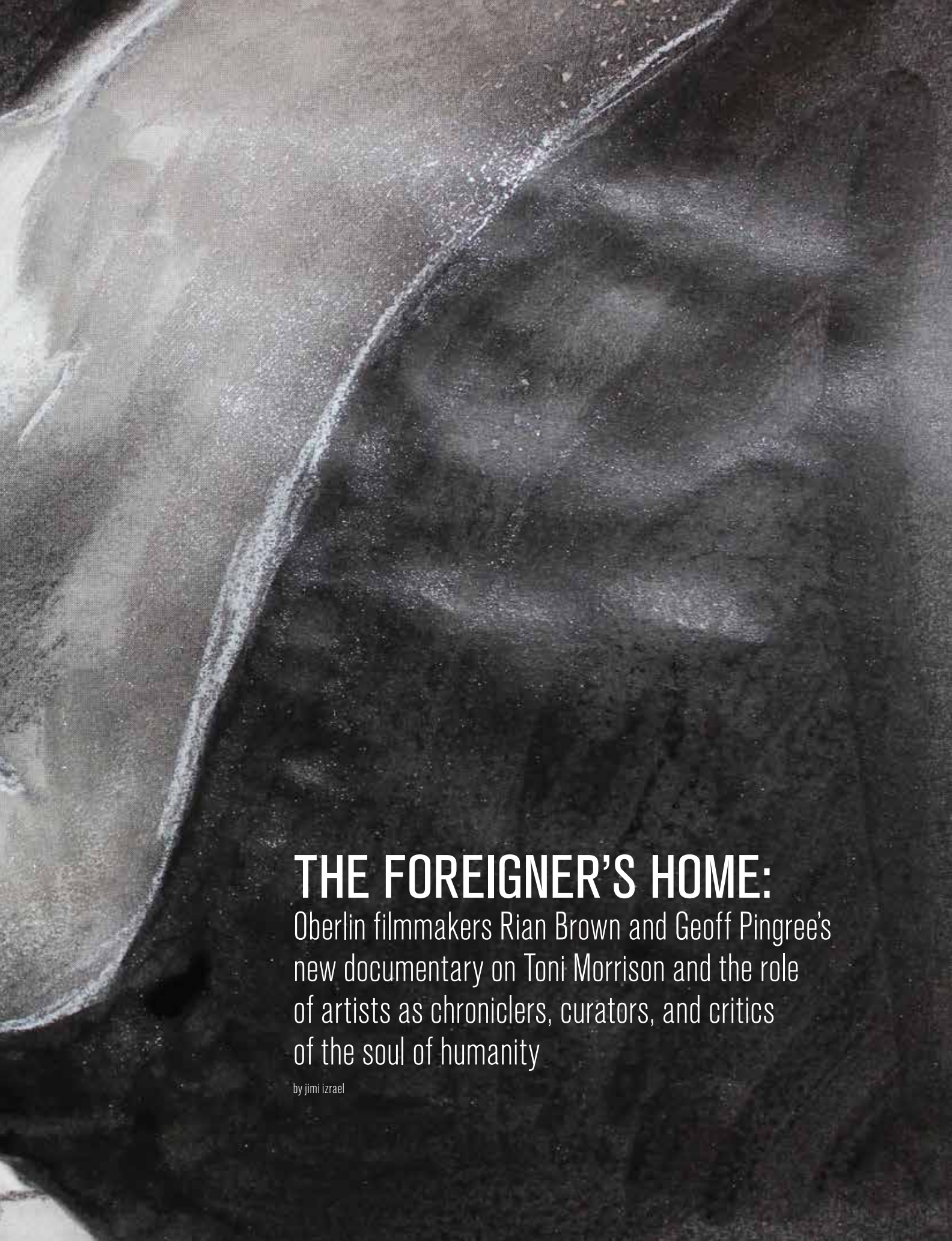


Self- Exam, 2017. Dana Schutz (American, born 1976). Oil on canvas. 91 x 84 inches. © Dana Schutz, courtesy of Petzel Gallery, New York and Contemporary Fine Arts, Berlin

out at us, with bloodshot, traumatized deep green eyes. Cutting horizontally across the face, obliterating the nose, is a curious trench, laid down physically in the paint. Wall commentary for the work reads, "It appears that the subject and the painting have both been struck by a bat." The text also says that the work shows "a woman," but I don't know. The figure is bald, with cracks and (I think) rivets in the skull and longish brown hair scrubbed down to the shoulders. The mouth is a cartoon-style grimace, with lots of teeth. Frankenstein's monster comes to mind, and I'm reminded of Picasso's very last known self-portrait, where he looks old and worn-out, shell-shocked by long life and, perhaps, endless self-regarding, brutalized by age added to the mirrors of fame and the reverb of fame's sometimes ugly feedback. It's not a pretty picture, and neither is this one, but both are powerful and say something true, even if it's not the only truth. Both Dana and staff at Transformer Station tell stories about how this painting was still very wet when it got to the museum, requiring some touch-up work as opening night loomed. The truth of this is borne out by a neat little white fence that has been installed on the floor in front of it, meant to keep visitors safe from the painting, rather than the other way around. Maybe they should all have little fences, given the tendency of Schutz paintings to rampage and transgress. Cleveland is very fortunate to have this show, at this moment in the artist's life and career. The Livonia, Michigan, native spent five years here. Her affection for the city, and for its art and arts community, is a gift of great value.

Dana Schutz: Eating Atom Bombs *is on view at Transformer Station January 20 through April 15, 2018. Transformer Station is at 1460 West 29 Street, Cleveland.*





THE FOREIGNER'S HOME:

Oberlin filmmakers Rian Brown and Geoff Pingree's new documentary on Toni Morrison and the role of artists as chroniclers, curators, and critics of the soul of humanity

by jimi izrael



Film still of Toni Morrison, *The Foreigner's Home*



Film still from animation of D' de Kabal, *The Foreigner's Home*

The Foreigner's Home is author and Nobel Laureate Toni Morrison's meditation on the role of artists as chroniclers, curators and critics of the collective soul of humanity. Cleveland director, producer, editor, animator and filmmaker Rian Brown co-directed and co-produced the unusual documentary, a compilation of footage shot by Morrison's son, Ford Morrison when she stepped in as guest curator of *The Foreigner's Home*—a 2006 exhibition at the Louvre—as well as interviews, stills, clips, and animation. The film had its world premiere in the Netherlands at this year's Rotterdam International Film Festival this past January.

Morrison's opens the film like this: "*My faith in the world of art is not irrational, and it's not naïve. Art invites us to take the journey from data to information, to knowledge, to wisdom. Artist make language, images, sounds to bear witness, to shape beauty, and to comprehend. My faith in their work exceeds my admiration for any other discourse.*"

That's a lot for the average audience to take in.

"I hope that the film speaks to everyone, not just artists," says Brown. "It wasn't made to be an insider experience. The film speaks directly about the urgency of events happening to millions of people across the globe right now who are being displaced by war, hostile governments, hurricanes and religious and racial intolerance. It is about the foreigner and the power structures who decide who is a foreigner and who isn't."

According to Brown, the exhibition was warmly received by the public and the press, slam poets and all. But the film doesn't deal with that. It is more an intimate study of Toni Morrison on a mission. While documentaries of this type are typically pitched through the conventional Hollywood machine, *Foreigner* had an unconventional impetus.

"Jonathan Demme reached out to [co-director] Geoff Pingree and me, who are both filmmakers at Oberlin College," says Brown. "She had some videotapes shot by her son Ford…[t]he tapes had never been seen. Morrison wanted Jonathan to find someone discrete who could take a close look, see what was there—and to possibly cut something together."

Five years on and the film is done. Putting together a film from footage you did not shoot or direct poses challenges. It puts many different cooks in a very intimate kitchen.

"Funny you should day use the cooking analogy," says Brown. "At first it felt a little bit like cooking with foundational ingredients that allowed for a feast to be created around them. After working for while with the original tapes, we realized that original material from the Louvre wasn't enough to make a movie. So, in the end, most of the film we did shoot and create ourselves. We filmed interviews with Toni Morrison and [award-winning Haitian-American novelist] Edwidge Danticat in 2015 which frame the piece, I created original hand-painted animations, and we selected every piece of archival footage. In the end, we had visual control and a hand in most every frame."

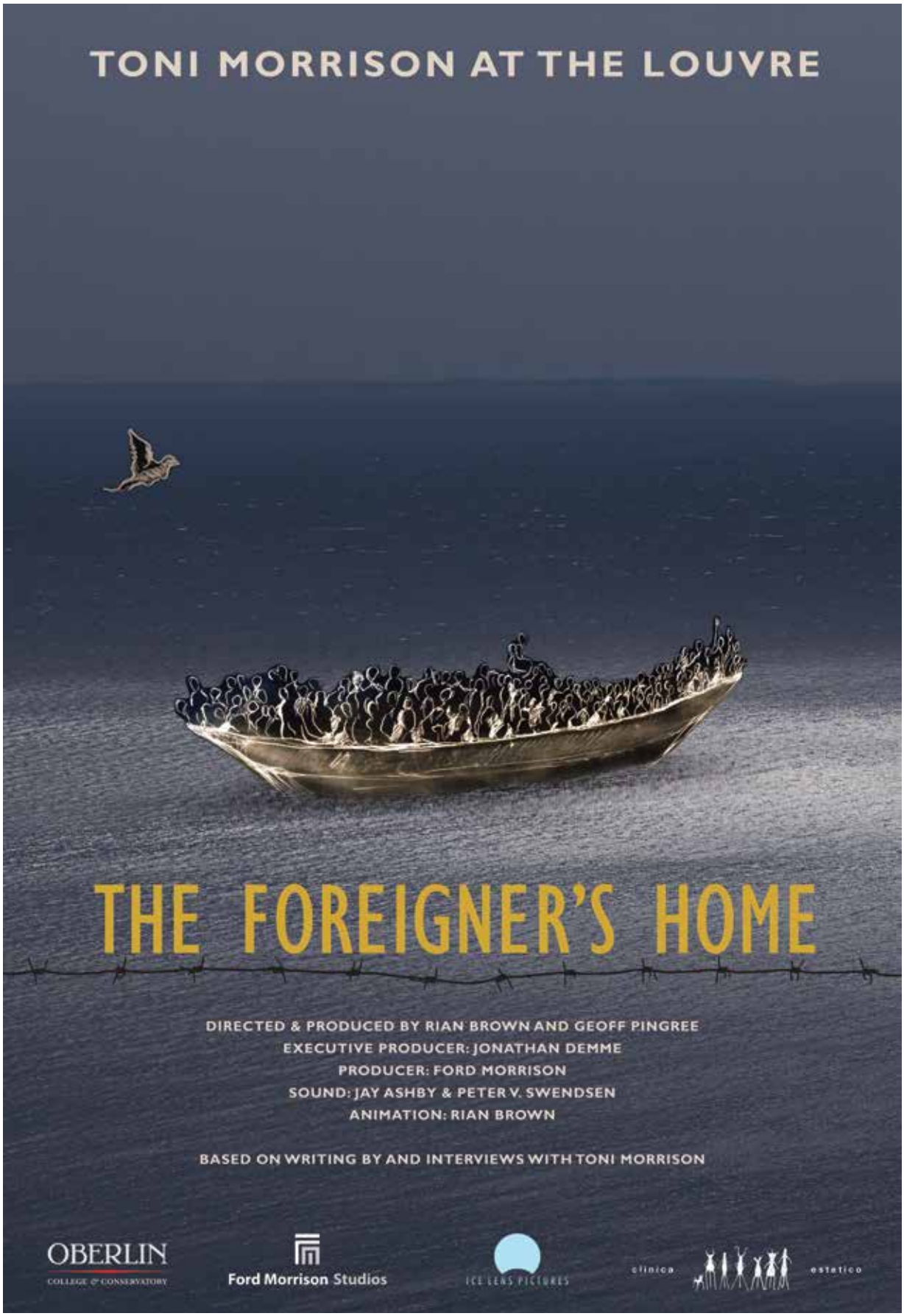
DIG-TAC, the animation technique Brown created, combines digital elements with hand painting. It is enchanting and adds another dimension to the storytelling. "The process weaves the physicality and spontaneity of the analog brush/charcoal mark into the digital moving image in order to create tension between the two gestural rhythms. I created the thousands of individual paintings for the DIG-TAC experimental animations," says Brown. "I like the mark of the hand with animation because of its sincerity. You lose the human element with CGI."

"During [Morrison's] time in Paris," says Brown, "she invited artists, writers, filmmakers, poets and choreographers working outside their native language from all over the globe who posed questions about otherness and exile in their work. It wasn't just a forum exclusively about black arts, but about artists investigating themes of immigration and the notion of being a foreigner in a global sense." Exploring the perspective of the outsider is significant to Brown and a recurring theme in all her work.

"I have explored 'otherness' in many of my [other] films," says Brown. This latest film is made of a complicated tapestry of materials and urgent global topics about being an outsider. Ultimately the core message of the film about how the work of artists and their exploration of these issues is, in Morrison's own words, "vital to what it means to be human." Indeed, foreigners—artists or not—bring objective eyes and inquiry not poisoned by pretense or politics that others may not.

Subjectively speaking, Black artists and Black Arts, in general, seem to get an audience and appreciation overseas neither can find in America. Since Frantz Fanon, James Baldwin and more recently, Ta-Nehisi Coates, France has provided a fresh breath to the Black American creative. Morrison uses *Foreigner* to investigate colonial and social otherness broadly, and the artists' responsibility is to lead these conversations.

A Cleveland premiere is in the works this spring, at the Cleveland Museum of Art. An exhibition of Brown's hand-painted DIG-TAC animations is slated for September at the Sculpture Center.



The promotional poster for The Foreigner's Home, designed by Barbara Wolinsky of Trillium Studios, screen printed in an edition of 75 by Rebekah Wilhelm at Zygote Press.

ARTIST/ARTIST: CLAUDIO ORSO

interview by Rebecca Cross



Rebecca Cross and Claudio Orso

Orso and Cross met in The Studio, Gallery and Lyceum in downtown Oberlin, where Claudio's prints and ceramic sculptures are currently on exhibit.

Rebecca Cross: In pieces from your time in Wyoming, the direction changes from politics to so much about joy, community and how you love place. We're all as politically concerned as ever, but what do you think?

Claudio Orso: I respond by paying more attention to the landscape outside than the landscape inside my head. So the two fellows[wolves], they are from Wyoming. The man on the bicycle there? I started carving right after coming back from Italy. That piece there I did at Oxbow. When I'm distracted by the beauty of the landscape, I tend to change lens. Whereas the things I do here have a trait of heaviness, and puzzlement…like when I participated in a portfolio…using graphic art to chain together poems, celebrating the persistence of culture, in 1993, when the street of booksellers in Baghdad was bombed and many people died.

By contrast, ceramics are liberating. There is much more open discourse to enjoy.

RC: The gestures in the ceramics have this recognizable quality of your voice in your prints, but are abstract—a departure from narrative.

CO: I like the "thingness" of clay—the fact that you are nursing an object from a pliable form to something hard, to withstand the test of time. It has something to do with our contradictions as people with limited lifespans, and infinite possibilities to see, create and comprehend. I don't know why I do it but I know that I need it, and it makes me truly happy.

RC: What were your early inspirations when you were a kid? I know you treat the art library like a candy store.

CO: It is a candy store! In my home town (Cuorgnè, Italy) there was an artist, a flamboyant, colorful presence, who was always kind with me—who, in a blue collar, manufacturing, small town, did not stick to the rules. And so he was, romantically, an outcast. And then I have to thank the smell of ink. We had three or four [print shops] in town, one where the owner was a fantastic, jolly man. I remember seeing him at his shop with his ink-stained blue smock and ink on his hands and he would just say hi, with this great smile and the smell of ink, and the noise of the Heidelberg presses printing.





Ceramic, by Claudio Orso

RC: How long until you made your own print?

CO: I did my first prints in middle school, where I learned to do relief. The next art class I took was 40-something years later at Mesa College in San Diego. That was my first art class, first printmaking class, the first time I had a critique.

And the third important person was the library director.

RC: I'm sure!

CO: Because he was one of few people understanding early that I was different from the other kids, so he would pass me stuff like Jules Verne.

RC: How do you think about your foreignness? If you do.

CO: My foreignness is such a natural state that it doesn't surprise me as often as it used to. There used to be times, like with language, where the little translator guy inside the head just pulls the plug or goes in the back to have a smoke.

[Laughter]

And [you think], what are these people saying? In a sense, being a foreigner was the first time I had any recognition of my work. My parents had this fatalistic view of art as a hobby, and I never accepted that.

RC: You work on a large scale: a big personality, making big work about big ideas—I love that about your work. What's next?

CO: While you're working on a piece you think about the next one, two...ten thousand pieces down the road. If you do it for long enough, the comfort of the usual is dangerously tempting. But as far as tomorrow's song? I would like the work to help lead me out of the usual…to ask the medium to exit this area of predictability.

I would like a conversation with the people who are looking at the world through other coordinates. There are people who live and breathe art who have never been to an opening, sometimes not even to a museum. But they definitely have taste, and are awake in their way, with artistic instances and vision. So I would like to expand my discourse to that kind of audience. I like to work in public—an occasion for conversations with people who would not otherwise recognize themselves as interested in [art]. The middle of the street is the best place. When you are doing demonstrations, I've seen over and over that the practice attracts the practitioner. It's not the artist; it's the presence of artmaking, the presence of art work, the presence of a window that is possible. This happened for me many times: art hit me when I was not thinking about it. It's loud, as a testimonial of life. There are people that can speak softer—I am envious of them. But I'd rather speak louder than not speak at all. I'd rather embrace the work and look goofy, than staying in my corner keeping everything in my head.

And sometimes your trip is something hard to understand, even for the people who love you. Sometimes only another maker can understand the making, can see the hand in the work. It's funny to consider in art how nobody tells you that once you buy into that idea, you're in the same family. If you don't fit in [elsewhere], there is always a place to go. If your life is happy you can make art; if your life is sad, you can make art—it's not conditional to specific states, but a necessity, a responsibility, that brings you automatically to a place that does not have time.

RC: I love the pervasiveness of an artistic life—

CO: And it's necessary. You have things you cannot talk about, that are completely ineffable, can be only alluded to, like joy or horror, hope or despair. I know we leave a mark here.

RC: Claudio. Thank you.

CO: My goodness. Thank you. So much.

Claudio interviews Rebecca

CO: As much work as making your work, there is the work of lighting or showing the piece…

RC: A lot of that is highly contextual. When I was doing huge work, I had to be in the space to figure it out…and needed lots of time.

CO: Is this a way in which you deconstruct the wall? Are you destroying the wall by just making more room for the air to go through? Many of your pieces are just "so about to leave." [Yet], you're pinning the work. Which allows you the display you want the piece to have—but in a sense, it's pinning down. It's somehow akin to people who are hunting for exotic insects and [sound effect] they stab them.

RC: Ooh!

CO: You have to…pierce through.

RC: They also do the drawing of the shadow on the wall, if they are pinned out sufficiently. Completely suspended in space, they wouldn't be doing the same shadow work, which I see as an integral part of what they are. I draw those shadows because I want to capture that ephemerality. When I pin these by two points, because of how the fabric drapes, they do have this winged feature. [But] I think about them abstractly: how they feel in terms of balance, weight, density, openness, tension—and lack of tension—all that music I need to listen to.

CO: I see foam from the waves.

RC: They [literally] move—they move because they're hung out in space, but also compositionally, because of the textures and the "in- and out-ness" that you were talking about.

CO: Do you try to control the way they come off the wall? Or create something with more radical extrusions through the space of the gallery? With the introduction of shibori, of form in silk, you allow yourself to go off the frame into a world of forces, elements: fire, water, air [sound effect]… wherever you look, form is made by a pushing, pulling or holding. The physicality of the folding, the tying of rocks, the coloring.

RC: I love the question. If I pulled the whole thing out [into space], which would distort the rest of it and would be interesting on its own, gravity would take over. There are limits to holding compressions and contractions.

CO: In the physical world. But could you throw virtual reality at that?

RC: One of the things that's essential to me doing this work is that it's embodied. My fear of virtual projections is to suddenly be confronted with more screen time than I already have. I'm looking at Nancy Baker Cahill's stuff that's blowing my mind…amazing...

CO: You could have a whiz kid assistant that would project your work to be seen from every point of view.

RC: …but I also think I am involved, to a degree, in the exchange of culture through art. I take joy in living with art, and want to make work people can live with and love, too. I'm fascinated by the virtual, but it's still one of those questions floating in my mind and hasn't found a landing spot. But I have moments…I'll take off my glasses and look around and think, they all are the same piece, you know, there's a kind of sameness to them, even though they are different in color, form and size. So where do I go now? I don't want to get to a place where I think "I can't be doing this because I'm doing the same stuff over and over again." I don't want change to be inorganic. I want the challenge to be evolutionary for me—because if I didn't have work to do every day in my studio…

CO: It's more about the way you share it…to appeal to a wider audience for, I would say, existential reasons. Because there is a feeling of the search for healing. These elements take you off the wall—maybe not completely but enough to gain light-heartedness, deliverance, claiming space that was not just given, but chosen and pursued and passionately embraced. So in a sense these works are spiritual…there's more understanding of the modalities of letting go. That's what I see—you as a researcher. You're offering this kind of "spiritual vector" that needs light and air as much as it needs color. You bring strong elements that you have crafted into an immaterial space or place that's not completely spoken about, not completely predictable.

RC: …but I think even in this configuration, where they're against the wall, they still have qualities of indeterminacy. It looks delicate or it has that quality of softness and uncertainty—I don't know the right adjective to describe how it makes people feel in my imaginings, but it has something to do with the elusiveness of all of it…I have a huge installation piece at Psych & Psych in Elyria. So when people are waiting to see their psychologist they look up and there's all this…

CO: I think that healing is your bag. You're alluding to our very nature of contraction, and then overcoming our "one-way streets" of the mind. You embrace the non-predictability of the final result while you're folding and coloring, but then, when releasing, let in the elements, open the window, let the air in. So the pieces become new to you, too.

RC: Like jazz.

CO: The feeling of wings.

RC: Thank you, Claudio.

Artist / Artist is a series of interviews by Rebecca Cross, with artists of Northeast Ohio.

OBSERVATIONS ON WHAT MAKES FOR SUCCESSFUL CAREERS: EPILOGUE

by William Busta

In earlier articles in this series, I wrote about art careers from the perspective of what I observed in successful artists. Here, I am more subjective, writing about the art business from my own perspective, from my own intuitions. I am less confident here, because there are many models for a gallery business, and these suggestions and observations apply best to my type of gallery. There are lots of other ways to think about the art market.



Jason K. Milburn (left) and Dexter Davis (right) at Davis's exhibit at William Busta Gallery on Prospect Avenue

Approaching a Gallery

1. Have a website with a resume and images, or have a disk with resume and images. It is ok for the website to be very simple, without bells and whistles. It should include a resume and easy-to-navigate folders of recent and not-so-recent work. If you've had something written about you, links are useful. (And check from time to time to make sure links are up to date.)
2. Know the gallery. There are all kinds of galleries which sell all kinds of art. Simple rule: if you like all the work at a gallery, it may be a good fit for you. If you don't like any of the work at a gallery, it is not a good fit for you.
3. Know the gallery director or gallery artists. This might take time. Go to an opening from time to time. Don't try to set up an appointment or show your work during the opening.
4. Don't approach a gallery to get a critique of your work. Do approach a gallery to see if it might be interested in showing your work.
5. When a gallery accepts a new artist into its mix, it often means it is making a considerable investment of resources. Minimally, this means thousands of dollars. So, think about your approach as an introductory sales call, not a make-or-break attempt. There are artists who I started to represent ten or more years after my first studio visit.
6. Artists' statements are much more important for grants and nonprofit spaces than they are for commercial galleries. If you are as confident in your writing as you are with your art, they can be effective. In my experience, from my perspective, I have rarely found them useful and often found them detrimental. When writing for a commercial gallery, think about a general audience with an interest in art but not necessarily a college course in art history. Think your aunt Edith with a degree in sociology. Or read the iPad text version of NPR's *Morning Edition*.
7. Often it takes a growing familiarity, over time, for a gallery to commit to a new artist. If an artist's work is really new, really fresh, really creative, I usually don't respond well the first time I see it. I think this is true of other people, as well. New ideas teach new ways of looking at things, and it might take a while to learn how to see differently.
8. Most galleries need new artists with new work from time to time.
9. Gallerists and curators are often annoyingly neutral in response to an artist's work until they make a decision to exhibit. Then, seemingly out of nowhere, they enthuse so much that it can be embarrassing. One reason is that they do not want to mislead until they are ready to commit. That's just the way it is.
10. Everyone is invited to an opening and it is a place to build relationships. Building relationships takes time. Talk to the artist and gallery director, preferably at a time when they don't look busy. Talk about the show, rather than your own work. Don't expect the gallery director to remember anything he says at an opening.
11. Don't contact a gallery director the week before an opening. Do contact a week or two after an opening.

After a Gallery Contact

1. If you think the gallery is a good place to show, place the gallery on your contact list. Send cards and/or email announcements of shows. If the gallery closes, still try to keep up-to-date information for your contact. Gallerists have a habit of opening another gallery at a later time, or working as a curator or an art consultant.
2. Stop by the gallery at least twice a year. Keep up to date about the current gallery mix.
3. Don't worry about being ignored a little, and don't be offended if the gallerist does not recognize you. Keep in mind that for many gallerists, they get more contacts from people wishing to show their work than from people wishing to buy artwork.
4. Don't expect your first approach to be successful. A second approach and a third approach after a number of months or a year or two later is a good idea.

The Gallery Show

1. Have a contact list, with email and street addresses. On the list should be everyone who has ever expressed an interest in your work and anyone who has invested in the narrative of your life: relatives, dentists, schoolteachers, beauticians, and car mechanics. Your contact list should be at least 100. Keep it up to date. Expand it. Sometimes it is useful to have notes to help you remember why someone is on the list.
2. Tell everyone you know that you are having a show. Talk about your artwork. Build a buzz.
3. Write personal notes on announcements.
4. Sometimes lots of sales take place at an opening, and none afterwards; sometimes no sales take place at an opening and lots of things sell afterwards.
5. On average, my experience has been that more than half my sales of an artists' work occur at a time other than during an exhibition.
6. For a nonprofit space, interest in the artist diminishes rapidly after the opening. For commercial spaces with ongoing representation of artists, the gallery expects the opening to be the beginning.

Pricing Works of Art

1. Low prices are just about the most attractive selling point for an emerging artist.
2. As the price of art rises and rises, there are fewer and fewer possible buyers. (This is true for just about everything. Think of automobiles, houses, and clothing.)
3. The most that most people will pay for a work of art is roughly their monthly rent or mortgage payment.
4. Unless you reach a national or international market, most people who buy art are people with ordinary incomes. The median household income in the United States is about $60,000.
5. It is much easier to raise than to lower prices.



Patrons at William Busta Gallery

6. When comparing your prices with other artists, look at sales, not the listed price. There are a lot of things offered for sale which find no buyers.
7. For an emerging artist, it is much better to sell things and get them out of the studio than to get the best possible price. Every person that purchases your work becomes an advocate for your work.
8. Keep prices constant, whether selling from your studio or through a gallery. If you sell for less from your studio, word gets around and people will buy from your studio and not from exhibitions. If your exhibitions don't sell, there's less motivation for a gallerist to schedule.

Who Buys Art?

1. People who like art tend to be people with intellectual lives. There is not necessarily a correlation between an intellectual life and ample discretionary income to buy art.
2. People who buy art tend to be people who have agency in their employment. This group includes doctors, educators, people who own their own businesses (whether corporation presidents or self-employed accountants), lawyers, and retired people. Middle managers, not so much.



William Busta (seated, center) with patrons at the Prospect Avenue location.

3. People buy different things at different times of their lives. (For example, buyers of IKEA furniture diminish dramatically after age 34.) For art, the best years for buyers is after major furniture purchases—after their mid-40s. The very best years are after their children have graduated from college and before they have downsized—between early 50s and mid-60s.
4. Art buyers tend to be most interested in work that speaks most directly to them. In most cases, this is the art of their own generation. Often artists sell best between their early 50s and mid-60s. This is a challenge for younger artists.

Some of the Things that a Gallerist Thinks About

I have always realized that there were really good artists that created work that did not appeal to me and, similarly, that there were artists that created work that did appeal to me that did not meet my critical demands. The work that I did choose to show was both: work that I believed was extraordinary and that also had a substantial personal appeal. Still, there were many artists who I wanted to show, but did not invite to join the gallery. These are some of the possible reasons:

1. Not enough work. I preferred to show artists who produced a reasonable amount of work from a regular studio practice. I tended to avoid artists who needed the deadline of a show to make almost any work at all. In my experience, it is necessary for artists to work almost every day in order to produce their best work.
2. Prices were too high. For the work which was created, prices were higher than I judged the audience for the work would support. I don't like to discuss pricing with artists who I have not committed to exhibit. So, while I mentioned the pricing issue, I did not argue it. And then I would not choose to present their work.
3. Artwork had characteristics which made it unsalable. For example, works on paper which were too big to frame: works in ceramic or glass which were too fragile and would likely break under usual domestic conditions, work which the artist declined to sign, paintings which were too big for a house.
4. Artwork conflicted with the work of another artist in the gallery mix. Could have been too much alike; could have been just too distracting.



Douglas Max Utter (right) at an opening of works by Jean Kubota Cassill (center) at William Busta Gallery

5. There was subject matter or approaches that I just did not respond to very well. I was more likely to respond well to work with maps or sailboats and less likely to respond well to work with dogs or babies.

The Decision

Once in a great while I decided to show an artist's work at first contact, but more often the decision took months or years. Sometimes I was interested in the artist's work, but their current body of work was not right for me, and then that changed; sometimes I did not really understand the artist's work, and then *that* changed. For me, the decision was not about one show, but an expectation to show the artist's work many times over many years. The contacts that I had with artists before deciding to show their work was a little like dating. Eventually there was either a proposal or a drifting away. I rarely said "no." I only said "yes" or "thank you."

This Epilogue follows William Busta's series of articles based on lectures he presented at art schools and universities in Northeast Ohio over the past 25 years. William Busta ran his eponymous gallery in locations around Cleveland for 26 years. During that time he was recognized as the top dealer of contemporary art of the region, presenting hundreds of exhibits by artists including Don Harvey, Dexter Davis, Hildur Ásgeirsdóttir Jónsson, Douglas Max Utter, Christi Birchfield, Darius Steward, Brinsley Tyrrell, and Derek Hess. Busta won the Cleveland Arts Prize in 2014. As he says, "The series is not so much advice, as what I observed that most successful artists did." Titles in the series are: Make Art (Spring, 2017), Know Art (Summer, 2017) Show Up (Fall, 2017), and Keep In Touch (Winter, 2017-2018).

SPRING 2018 EVENTS

Your easy, chronological guide to what Northeast Ohio galleries and museums have coming up in the next few months. More information about many of these shows can be found on preceding CAN member pages. Enjoy the shows!

by Anastasia Pantsios

CONTINUING EVENTS

THROUGH MARCH 10

New Directions: Avin HannahSmith, Shelby Solomon, & Kate Snow

HARRIS STANTON GALLERY CLEVELAND

THROUGH MARCH 10

Modernist Figurative Sculpture

KENNETH ROSS LESKO GALLERY

THROUGH MARCH 11

Micro/Macro: Views of the Earth by Marilyn Bridges & Jeannette Klute

AKRON ART MUSEUM

THROUGH MARCH 17

Open Yards

WORTHINGTON YARDS PROJECT SPACE

THROUGH MARCH 17

Best of Bonfoey: 125-Year Birthday Exhibition

BONFOEY GALLERY

THROUGH MARCH 18

Spotlight: Sharon Grossman

HEIGHTS ARTS

THROUGH MARCH 23

Mahwish Chishty: Naming the Dead

Julia Christensen: Waiting for a Break

Vault: Interpretation/Clarification, curated by Zak Long

SPACES

THROUGH MARCH 23

The New Masters: Women Artists of Northeast Ohio

FLORENCE O'DONNELL WASMER GALLERY AT URSULINE COLLEGE

THROUGH MARCH 30

Celebrate Women's History Month: from WOMAN XI…Created by Women, Of Women & About Women

Each year, Lakeland College gallery coordinator/independent curator Mary Urbas takes on the daunting task of showcasing the work of the area's woman artists — some well-known names and some unknown — as well as a few out-of-state contributors. Nearly 40 artists in a variety of media contribute to this year's show.

Reception 3:30-5pm March 25

THE GALLERY AT LAKELAND

THROUGH MARCH 31

J. Allon Hall

TREGONING & COMPANY

THROUGH APRIL 6

Painting + Drawing Student Show

ORANGE ART CENTER

THROUGH APRIL 15

Dana Schutz: Eating Atom Bombs

Dana Schutz, who graduated from the Cleveland Institute of Art in 2000, returns to Cleveland as a skyrocketing art-world star—and stirrer of controversy for her contribution to last year's Whitney Biennial. Her new series of paintings, most created since the 2016 election, doesn't directly address that event but rather deals with its fallout: the division, conflict, tension and anxiety rendered in swirls of bright, often clashing, colors that seem to embody the chaos.

TRANSFORMER STATION

THROUGH MAY 6

Brett Weston: Photographs

This show features the work of major 20th-century photographer Brett Weston, best known for his nature-based black-and-white work, which blurred the line between abstract and figurative, creating formally elegant compositions from images of dunes and leaves. This show features more than 40 photos (including some atypical cityscapes) from a collection donated to the museum last year and going on display there for the first time.

CLEVELAND MUSEUM OF ART

THROUGH MAY 13

Lines of Inquiry: Learning from Rembrandt's Etchings

The Allen Museum has co-curated with Cornell University a showing of 60 prints by the 17th-century Dutch master, drawn from the collections of numerous universities, museums and private collections. They give area viewers the chance to explore the scope of his subject matter, study his experiments with processes and materials, and admire his technical virtuosity and the aesthetic beauty of his work.

ALLEN MEMORIAL ART MUSEUM

THROUGH MAY 13

Graphic Discontent: German Expressionism on Paper

CLEVELAND MUSEUM OF ART

THROUGH MAY 20

Eyewitness Views: Making History in 18th-Century Europe

CLEVELAND MUSEUM OF ART

THROUGH MAY 27

A Century of Asian Art at Oberlin: Ceramics

Maidenform to Modernism: The Bissett Collection

This Is Your Art: The Legacy of Ellen Johnson

ALLEN MEMORIAL ART MUSEUM

THROUGH JUNE 3

Jun Kaneko: Blurred Lines

AKRON ART MUSEUM

THROUGH JUNE 10

Mei-Jia & Ting-Ting & Chih-Fu & Sin-Ji by C. Spencer Yeh

Zigzags and Diagonals by Claudia Comte

The Founder's Paradox by Simon Denny

INDUCTION by Tauba Auerbach & Éliane Radigue

MOCA CLEVELAND

THROUGH JUNE 30

My City, Cleveland: The Work of Phyllis Seltzer

Satellite show in Cleveland's AECOM Building

SPONSORED BY ARTISTS ARCHIVES OF THE WESTERN RESERVE

THROUGH JULY 15

Ed Emberly: Better You Than Me

Eighty-six-year-old artist/illustrator Ed Emberly has published more than 100 books in the last 50 years (many co-authored with his wife Barbara), predominantly children's and how-to-draw books, demonstrating his distinctive ability to create expressive art from simple forms. This exhibit, drawn from the artist's own archive, includes drawings, woodblock prints, mock-up, first-edition books and even a re-creation of the artist's workspace where visitors can get hands-on with some of his techniques.

AKRON ART MUSEUM



Akron Art Museum presents *Jun Kaneko: Blurred Lines*, on view through June 3. ABOVE: Jun Kaneko, Mirage, painting, 2016, acrylic on canvas, 9' h x 66' w x 2.5" d, courtesy of the artist. Photography by Takashi Hatakeyama



The Allen Memorial Art Museum in Oberlin presents *Lines of Inquiry: Learning from Rembrandt's Etchings*, on view through May 13.



Victor Schreckengost's view of the downtown Cleveland skyline is part of *Cleveland's Symbol: 52 Stories of the Terminal Tower*, on view in the Galleries at Cleveland State University March 9 through April 21.

2 **Walk All Over Waterloo**
5-10 pm
WATERLOO ARTS DISTRICT

2 **Claiming Our Space and Place**
Opening reception 6-10 pm
Redux & closing reception 6-10 pm April 6
ARTICLE

2 **Al Fuchs Photography**
Opening reception: 6-10 pm
ARTICLE GALLERY 316

2 **Cleveland Institute of Art Alumni Exhibition**
Through March 29
CLEVELAND INSTITUTE OF ART

2 **Spitball, featuring photographers 30 and under**
Opening reception 5-9 pm
Through April 14
Artist Talk, 1 pm April 14
CLEVELAND PRINT ROOM

3 **Traditional & Non-Traditional Techniques in Japanese Papermaking Workshop**
10 am-4 pm, March 3-4, $180
MORGAN ART OF PAPERMAKING CONSERVATORY

3 **Early Bird Art & Craft Show Lowe's Greenhouse**
10 am-5 pm
VALLEY ART CENTER

8 **Curator Reto Thüring leads a tour of the Dana Schutz exhibit Eating Atom Bombs**
6 pm
TRANSFORMER STATION

9 **Walkabout Tremont**
5-10 pm
TREMONT

9 **Cleveland's Symbol: 52 Stories of the Terminal Tower**
William Barrow, the special collections librarian of the Cleveland Memory Project at the Cleveland State University Library, curates this show about Cleveland's most iconic building which dominates its landscape, drawing on the Memory Project's vast collection of historical photos. The exhibit is augmented by a collection of films and videos about the building, screening in the Media Room, also selected by Barrow.
Through April 21
THE GALLERIES AT CSU

9 **Global Matrix IV International printmakers**
Through April 21
THE GALLERIES AT CSU

9 **Jonas Sebura: Confounded into Unitary Chaos**
Anthony Warnick: Language Games
Reception 5:30-8 pm
Artist Talks: Anthony Warnick at 6:15 pm and Jonas Sebura at 7 pm
Through April 13
THE SCULPTURE CENTER

9 **Processing the Present, curated by Rebekah Wilhelm**
Reception 6-8 pm
Through April 7
ZYGOTE PRESS

9 **Jenniffer Omaitz: Constructions**
Kent-based artist Omaitz shares the direction of her recent work with this exhibition of paintings, assemblages and a site-specific installation, tied together by her explorations of architecture, geometry and painterly abstraction in 2D and 3D. This is her first major work designed for this specific space.
Reception 7-9 pm
Through April 6
BAYARTS

9 **Drawn Together**
Reception 6-9 pm
Gallery talk 7 pm April 5
Through April 22
HEIGHTS ARTS

9 **Christopher Hoot**
Reception (Admission Free) 6-8 pm
Through May 6
LISSAUER GALLERY AT SHAKER HISTORICAL SOCIETY

10 **Papermaking with Milkweed Workshop**
10 am-4 pm, March 10-11, $250
MORGAN ART OF PAPERMAKING CONSERVATORY

10 **3D Encaustic on Paper Workshop**
10 am-4 pm March 10-11, $150
MORGAN ART OF PAPERMAKING CONSERVATORY

10 **Third Annual ABC Chili Cook-Off**
1-3 pm
ART HOUSE

13 **Tuesday Tea Talk: A Century of Asian Art at Oberlin: Japanese Prints**
Kevin Greenwood, the Allen's Joan L. Danforth Curator of Asian Art, gives a free talk on his exhibition.
2:30 pm
ALLEN MEMORIAL ART MUSEUM

15 **Annual Members Exhibition**
Reception 5:30-8 pm
Votes for the People's Choice Award will be collected for the duration of the exhibition and announced at the exhibition's closing party May 4 immediately following the annual members meeting.
ARTISTS ARCHIVES OF THE WESTERN RESERVE

16 **Third Friday**
5-9 pm
78TH STREET STUDIOS

16 **Don't Be Still: Robert Banks and John Carlson**
Boldly flying in the face of the controversy stirred up by painter Dana Schutz last year, insisting a white artist could not deal with black suffering, two noted local male artists—painter John Carlson and filmmaker Robert Banks—address the issue of gender inequality in their latest work. Both have created work in which women are the central subject; both depict these women with their faces obscured, engaged in some sort of abstract struggle that is open to interpretation.
Reception 5-9 pm
Through April 27
HEDGE GALLERY

16 **Textures, Patterns & Repetitions group show**
Gallery co-owner Rich Cihlar curated this show, which features the work of 13 artists relating to the title of the show.
Through April 20
E11EVEN2 GALLERY @ 78TH STREET STUDIOS

16 **AMAM in the A.M.**
An ongoing series offered the third Friday of each month. Features a free exhibition tour by Andaleeb Badiee Banta, the Allen's curator of *Lines of Inquiry: Learning from Rembrandt's Etchings.*
10:15 am
ALLEN MEMORIAL ART MUSEUM

17 **Gallery Talk: "Process: Big is Better"**

2 pm

Join John S. Knight Director and CEO Mark Masuoka for a gallery talk about *Jun Kaneko: Blurred Lines*, focusing on Kaneko's groundbreaking ceramic art-making process.

AKRON ART MUSEUM

17 **Papermaking & Pulp Painting Workshop with Anna Tararova**

10 am-4 pm, March 17-18, $180

MORGAN ART OF PAPERMAKING CONSERVATORY

17 **Creating a Broadside Workshop with Beth Sheehan**

10am-4pm, March 17-18, $250

MORGAN ART OF PAPERMAKING CONSERVATORY

17 **Recent Acquisitions 2014-2017**

Through June 6

CLEVELAND MUSEUM OF ART

22 **Close-Looking Session: Dana Schutz's Eating Atom Bombs**

This 30-minute session explores certain works in Schutz's current exhibit, connecting them to the state of America today. It's free but registration is required and space is limited.

6:30 pm

TRANSFORMER STATION

23 **Mother Earth, with Chagrin Arts**

Reception 6-8 pm

Through May 2

VALLEY ART CENTER

23 **Spotlight: Jennifer Adams**

Opening reception 6-9 pm

Through May 6

HEIGHTS ARTS

24 **Art Bites: Collecting Art Talks**

"Fledgling Collector": Susan Covey & Kathy Cameron discuss collecting art for beginners with limited funds.

1-3 pm

ARTISTS ARCHIVES OF THE WESTERN RESERVE

24 **Jerry Birchfield: Asleep in the Dust**

Through September 23

AKRON ART MUSEUM

24 **Anastasia Pantsios artist talk & book signing**

Music photographer Anastasia Pantsios' exhibit *Girls to the Front: 40 Years of Women in Rock* first hung at the Rock & Roll Hall of Fame in 2011 and was re-installed in January-March 2017. The show has traveled to Chicago, Lehigh University in Bethlehem PA, and Lake Erie College in Painesville. She has just published a book featuring the photos in that show, plus additional photos of more than 50 influential women in music. She'll talk about her experiences shooting concerts and sign her book.

1-2:30 pm

CLEVELAND PRINT ROOM

24 **Stone Setting Workshop with Kirk Lang**

FLUX METAL ARTS

25 **Celebrate Women's History Month: from Woman XI…Created by Women, of Women & about Women, curated by Mary Urbas**

Artist reception 3:30-5 pm

THE GALLERY AT LAKELAND

29 **Portals_Thresholds: Sara Ludy, Rachel Rossin, Rafaël Rozendaal, Wickerham & Lomax**

This international group of artists works in painting, sculpture, video, web-based work and virtual reality, blending the strange and familiar, fiction and reality, and dipping into science fiction, leading viewers on a stimulating quest to sort out how perception impinges on their concept of reality.

Through June 15

CLEVELAND INSTITUTE OF ART REINBERGER GALLERY

29 **The Destruction of Species: Adrienne Slane, Martinez E-B, and film by Rian Brown Orso**

Reception 6 – 9 pm Thursday, March 29

through May 26

YARDS PROJECT SPACE, WORTHINGTON YARDS

29 **Zygote Press artist-in-residence Khehla Chepape Makgato pop-up show**

Reception 5:30-8 pm

Through April 19

29 **HARRIS STANTON GALLERY CLEVELAND**

The Destruction of Species: Adrienne Slane, Martinez E-B, and film by Rian Brown Orso

Reception 6 – 9 pm Thursday, March 29

through May 26

YARDS PROJECT SPACE, WORTHINGTON YARDS

30 **Ponies, Pups and Pussy Cats**

A multimedia group show to benefit Neighborhood Pets, a nonprofit organization in Slavic Village, dedicated to providing support—including low-cost or free veterinary services, pet food and supplies—for financially-challenged pet owners.

Reception 6:30-9:30 pm

ELEVATE GALLERY

30 **Paper Trails, National Juried Exhibition**

Our 6th annual juried exhibition of works on paper

Reception 6-9 pm

Through April 28

MORGAN ART OF PAPERMAKING CONSERVATORY

31 **Monster Drawing Rally**

This fun and chaotic fundraiser features dozens of local artists creating work while you watch. Each works for an hour in one of three time slots—drawing, painting, cutting, pasting, photographing, even smashing tiles with the hammer!—posting the resulting work on the wall as soon as it's done. Art patrons keep their eye on their favorites as they're working so they can be the first to grab a coveted work, all of which sell for $75 to the first claimant. There's also food, music and a space for guests (and kids) to create their own work.

SPACES

APRIL

4 ARMOR
Reception 6 – 9 pm Wednesday, April 4. On view through May 16
SHAKER COMMUNITY GALLERY

5 Lecture: "Rembrandt: The Last Renaissance Artist"
The Allen's free First Thursday series continues with this lecture by Catherine Scallen, associate professor at Case Western Reserve University. Museum galleries will remain open until 7:30 pm.
5:30 pm
ALLEN MEMORIAL ART MUSEUM

5 Art-tini Auction
To Benefit a Visual Arts Scholarship at the University of Akron
Closing reception 5:30-8:30 pm, April 12
HARRIS STANTON AKRON GALLERY

6 Walk All Over Waterloo
5-9 pm
WATERLOO ARTS DISTRICT

6 William Martin Jean
ART AT THE SCHOOL HOUSE

6 Steve Cup: Breaking Point
Opening Reception: 6 pm Friday, April 6
through May 13
WATERLOO ARTS

8 Lakeland Community College Visual Arts Student Exhibition
Reception & Awards Ceremony 7-9 pm April 12
Through May 4
THE GALLERY AT LAKELAND

10 Tuesday Tea Talk: "Vases and Virtue, Porcelain and Diplomacy: The Enlightenment Journey of Henri-Léonard Bertin (1720–92) and Joseph Amiot 1718–93)"
A free talk by Kee Il Choi, Jr. of Leiden University, The Netherlands.
2:30 pm
ALLEN MEMORIAL ART MUSEUM

13 Walkabout Tremont
5-10 pm
TREMONT

13 Jewelry Student Show
Through June 1
ORANGE ART CENTER

13 BAYarts Annual Juried Exhibition
Reception 7-9 pm
Through April 27
Entry form @ bayarts.net
BAYARTS

14 Gallery Talk: "Form: The Space in Between"
Join John S. Knight Director and CEO Mark Masuoka for a gallery talk about *Jun Kaneko: Blurred Lines*, focusing on the forms Kaneko employs in his work to create a powerful, yet contemplative presence.
2 pm
AKRON ART MUSEUM

14 Moreland Courts. Legacy Fundraiser Honoring Lee Heinen
Honoring the lifetime achievement of Archived Artist Lee Heinen at historic Moreland Courts in Cleveland Heights
ARTISTS ARCHIVES OF THE WESTERN RESERVE

14 ART/Venture with Rian Brown Orso and Claudio Orso
10 am – noon
YARDS PROJECT SPACE, WORTHINGTON YARDS

16 Spring Classes begin
Through May 26
VALLEY ART CENTER

20 Third Friday
5-9 pm
78TH STREET STUDIOS

20 The Lorain Legacy Show
Reception 6-8 pm
Through June 2
ZYGOTE PRESS

25 Art Bites: Professional Practices
"Imagination- Go!" with Joseph Polovoi: A presentation on utilizing and increasing creativity
6-8 pm
ARTISTS ARCHIVES OF THE WESTERN RESERVE

26 Community Culture Night featuring Hector Castellanos-Lara
This series of evenings gives artists the chance to share with community members where their inspiration comes from and how they work, in an informal setting. Castellanos-Lara's background should make for an especially interesting evening. A native of Guatemala with artist parents, he came to the US as a young adult, living in New York before coming to Cleveland. His colorful work draws on surrealism, his native folk culture, and the visual and social influences of all cultures he's encountered.
7-8:30 pm
ARTHOUSE

26 Glass Exhibition: Scott Goss, Marianne Hite & Timothy Stover
Through May 26
HARRIS STANTON CLEVELAND GALLERY

26 African Menagerie – the Inquisition
Through July 22
CANTON MUSEUM OF ART

26 Meet The Designers
6-8 pm
YARDS PROJECT SPACE, WORTHINGTON YARDS

27 Members Show
Reception 6-9 pm
Gallery Talk 7 pm May 24
Through June 4
HEIGHTS ARTS

27 Jess T. Dugan & Richard Renaldi
Reception members only 5-7 pm; general public, 7-9 pm
Through June 17
TRANSFORMER STATION

27 Screw Factory Artists Open Studios
6-10 pm Friday, 10 am – 2 pm Saturday April 28
SCREW FACTORY ARTISTS STUDIOS

27 **Jess T. Dugan: Every Breath We Drew**

Reception 7 – 9 pm April 27

on view through June 17

TRANSFORMER STATION

27 **Kalman & Pabst Photo Group's 2018 Fine Art Show**

The staff of one of Cleveland's busiest commercial studios has the chance to put its own creativity on display at this biennial event, taking place at the studios. More than 400 photos, drawings, paintings and illustrations will be on view and for sale to take home immediately. Opening reception with food, drinks and live entertainment takes place Friday, April 27 from 5-10pm; come back Saturday April 28 from 1-6pm for a quieter browse.

KALMAN & PABST PHOTO GROUP

27 **Matt Lambert: Fun & Games**
Eli Gfell: post-consumer

Reception 5:30-8 pm

The Artist Talks: Eli Gfell at 6:15 pm and Matt Lambert at 7:00 pm

Through June 1

THE SCULPTURE CENTER

28 **Gallery Talk with Jess T. Dugan & Richard Renaldi**

2 pm

TRANSFORMER STATION

28 **Encore! BAYarts Fundraiser**

For renovation of the Playhouse. Tickets @ bayarts.net

HUNTINGTON PLAYHOUSE ON THE BAYARTS CAMPUS



Jennifer Adams, Sawtooth, drawing. Adams will exhibit in the Heights Arts Spotlight Gallery March 23 through May 6, and at the Shaker Historical Society Lissauer Gallery May 11 through July 8.



Janice Lessman-Moss, Jacquard weaving, on view through March 31 at Praxis.

MAY

3 **Purchase Party**
With pitches by museum curators on potential acquisitions for the Allen's collection. Museum members are invited to vote on purchases, but the event and reception are free and open to the public. Galleries remain open until 8 pm.
5:30 pm
ALLEN MEMORIAL ART MUSEUM

4 **Walk All Over Waterloo**
5-9 pm
WATERLOO ARTS DISTRICT

4 **Lisa Eastman: Nocturne**
Reception: 6-10 pm
Redux & closing reception: 6-10 pm June 1
ARTICLE

4 **Marbling Exhibition**
Curated by master marbler Antonio Vélez Celemín.
Summer Workshop Instructors Exhibition
Reception: 6-9 pm May 4
Through May 26
MORGAN ART OF PAPERMAKING CONSERVATORY

4 **ArtsHop**
Chagrin Falls Village
May 4 & 5
VALLEY ART CENTER

4 **Merit Scholar Exhibition 47th Student Show**
Through June 9
THE GALLERIES AT CSU

4 **Body of Work: Annual Exhibition & Advanced Student Pottery Sale**
Reception 7-9 pm
Through May 26
BAYARTS

4 **Three-Day Chasing and Repousse' Intensive with Liza Nechamkin-Glasser**
May 4 – 6
FLUX METAL ARTS

7 **Submission deadline: The 9th Annual May Show at Lakeland Juried Art Exhibition**
Show dates May 17-July 13
THE GALLERY AT LAKELAND

11 **Walkabout Tremont**
5-10 pm
TREMONT

11 **Jen Adams: A View of My Neighborhood**
Reception 6-8 pm May
Through July 8
LISSAUER GALLERY AT SHAKER HISTORICAL SOCIETY

12 **Gallery Talk: "Form: A Space for Your Mind"**
Join John S. Knight Director and CEO Mark Masuoka for a gallery talk about *Jun Kaneko: Blurred Lines*, focusing on the ideas behind Kaneko's desire to create art that makes a "space for your mind."
2 pm
AKRON ART MUSEUM

12 **Urban Bright Exhibition**
Through May 25
ARTHOUSE

12 **Art Bites: Artist Studio Tour at the Shovel Works Building**
With 40th Street Artists Susan Donovan Lowe, Johanna Page, Helen Libens & Lucette Johnson
1-3 pm
ARTISTS ARCHIVES OF THE WESTERN RESERVE

17 **The 9th Annual May Show at Lakeland Juried Art Exhibition**
Reception & Awards Ceremony 6-9 pm
Through July 13
THE GALLERY AT LAKELAND

18 **Third Friday**
5-9 pm
78TH STREET STUDIOS

18 **Cruising in the Passing Lane**
Works by Andrew Shondrick and Matt Miller are described as "an ode to the particulars of life in NE Ohio."
Through June 15
E11EVEN2@ GALLERY AT 78TH STREET STUDIOS

18 **Matthew Gallagher Solo Exhibition**
Reception 5-9 pm
Through June 16
HEDGE GALLERY

19 **Danny Lyon: The Destruction of Lower Manhattan**
While photojournalist Danny Lyon is mostly known for his studies of people and cultures—outlaw motorcycle clubs, the Civil Rights movement, Texas prisons—in the late 1960s he undertook a study of lower Manhattan's doomed cityscape and its soon-to-be-demolished buildings. It was published in 1969 as *The Destruction of Lower Manhattan.* This show encompasses around 50 prints from the series drawn from the museum's own collection, tied in with the theme of the summer's FRONT triennial, An American City.
Through October 7
CLEVELAND MUSEUM OF ART

24 **Szalay/Takács: Secrets**
Artists Judy Takács and the late Marilyn Szalay have their first show as archived artists, looking at the hidden meanings and symbolism behind their figurative work. Szalay was largely known for her charcoal drawings of animals and people, close-cropped bodies, heads and hands in dramatic and mystifying scenarios. Takacs' realistic portraits, seen most recently in her Chicks with Balls series, burst with backstory and visual biography enhanced by her emotive use of color.
Reception 5:30-8 pm
Through July 14
ARTISTS ARCHIVES OF THE WESTERN RESERVE

24 **Call for art: Peer Show**
Through June 1
Reception 5-9 pm June 8
Show dates: June 8-July 21
CLEVELAND PRINT ROOM

1 **Bonnie Dolin**
ART AT THE SCHOOL HOUSE

[FOR OPENING RECEPTIONS, HOURS, AND OTHER DETAILS, SEE EACH ORGANIZATION'S PAGE]



Still from *Whales*, video by Daniel Wickerham and Malcolm Lomax, on view in *Portals_Thresholds* March 29 through June 15 at the Cleveland Institute of Art.



Grammar of Ornament, by Anne Covell, one of 14 artists who will be in Residence at the Morgan Art of Papermaking Conservatory this year.

MEMBERS OF THE COLLECTIVE ARTS NETWORK

Galleries and Organizations

1point618 Gallery
6421 Detroit Avenue
Cleveland, Ohio 44102
1point618gallery.com
216.281.1618

216 gallery
401 Euclid Avenue, Suite 144
Cleveland, Ohio 44114
216gallery.com
773.590.6589

10 pm Studios
530 Euclid Avenue, #42
Cleveland, Ohio 44115
440.951.7757

Akron Art Museum
One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

Aliberti Art Tile
3619 Walton Avenue
Cleveland, Ohio 44113
AlibertiArtTile.com
216.322.1097

Allen Memorial Art Museum
Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

Art at the School House
2026 Murray Hill, Suite 108
Cleveland, Ohio 44106
artattheschoolhouse.com

Art Books Cleveland
c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@gmail.com
216.361.9255

Art Forum Framing Studio
17798 Detroit Avenue
Lakewood, Ohio 44107
artforumframing.com
216.221.6500

Art Gallery at Beachwood Community Center
25325 Fairmount Blvd
Beachwood, Ohio 44122

The Art Gallery Willoughby
4134 Erie Street
Willoughby, Ohio 44077
440.946.8001

Art House
3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

ArtiCle/Art In Cleveland
15316 Waterloo Road
Cleveland, Ohio 44110
artincleveland.com
440.655.6954

Artists Archives of the Western Reserve
1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

Artists of the Rubber City
The Box Gallery
140 East Market Street
Akron, Ohio 44308

ARTneo
1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

ArtSpace-Cleveland
Tower Press
1900 Superior #114
Cleveland, Ohio 44114

Art Therapy Studio
12200 Fairhill Road
Cleveland, Ohio 44120
arttherapystudio.org
216.791.9303

BAYarts
28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

Beck Center for the Arts
17801 Detroit Avenue
Lakewood, Ohio 44107
216.521.2540
beckcenter.org

Bonfoey Gallery
1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

Campus District
2254 Euclid Ave
Cleveland, Ohio 44115
216.650.6945

Canton Museum of Art
1001 Market Avenue North
Canton, Ohio 44702
cantonart.org
330.453.7666

Center for Arts Inspired Learning
13110 Shaker Square, C203
Cleveland, Ohio 44120
arts-inspiredlearning.org
216.561.5005

Cleveland Arts Prize
PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Collection Gallery
2529 Detroit Ave
Cleveland, Ohio 44113
thecleveland.collecton.tumblr.com
216.401.3014

Cleveland Institute of Art
11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

Cleveland Print Room
2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.401.5981

The Cleveland State University Art Gallery
1307 Euclid Avenue
Cleveland, Ohio 44115
csuohio.edu/artgallery
216.687.2103

Climb Cleveland Gallery
2190 Professor Avenue
Cleveland, Ohio 44113
climb-cleveland.com

Community Partnership for Arts and Culture
1900 Superior Avenue, Suite 130
Cleveland, Ohio 44114
216.575.0331
cpacbiz.org

Corcoran Fine Art, Ltd.
12610 Larchmere Blvd.
Cleveland, Ohio 44120
corcoranfinearts.com
216.767.0770

Creative Space Art & More
33760 Lear Industrial Parkway
Avon, Ohio 44011
creativespaceartandmore.com
440.823.7406

Donna Marchetti Design
donnamarchettidesign.com

E11even2
1305 West 80th Street, Suite 112
Cleveland, Ohio 44102
E11even2.com
440.724.9261

Eileen Dorsey Studio
1305 West 80th Street
Cleveland, Ohio 44102
eileendorsey.com

Elevate Gallery
3675 East 65th Street
Cleveland, Ohio 44105
facebook.com/elevategallery
elevategallery@gmail.com

EMERGE
EmergeCleveland.com

Fairmount Center for the Arts
8400 Fairmount Road
Novelty, Ohio 44072
fairmountcenter.org
440.338.3171

Fawick Gallery
Baldwin Wallace University
95 East Bagley Road
Berea, Ohio 44017
BW.edu

Firelands Association for the Visual Arts
39 South Main Street
Oberlin, Ohio 44074
fava.org
440.774.7158

The Florence O'Donnell Wasmer Gallery
Ursuline College
2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu
440.646.8121

Flux Metal Arts
8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770

Fra Angelica Gallery + Studio
530 Euclid Avenue, Suite 36
Cleveland, Ohio 44115
fraangelicastudio.com
216.574.4810

Gallery +
1305 West 80th Street
Suite 109
Cleveland, Ohio 44102
gallery-plus.com
440.503.3450

Gray Haus Studios
Bay Village, Ohio 44140
christy@grayhausstudios.com
grayhausstudios.com
216.393.7533

Harris•Stanton Gallery
2301 West Market Street
Akron, Ohio 44313
harrisstantongallery.com
330.867.7600

Hartshorn Studios
2342 Professor Avenue
Tremont Arts District,
Ohio 44113
hartshornstudios.com
216.403.2734

HEDGE Gallery
1300 West 78th Street,
Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

Heights Arts Gallery
2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

Howson/Streeter Galleries at Judson Park
1801 Chestnut Hills Drive
Cleveland, Ohio 44106
judsonsmartliving.org
216.791.2885

ICA Art Conservation
2915 Detroit Avenue
Cleveland, Ohio 44113
216.658.8700
ica-artconservation.org

Kalman & Pabst Photo Group
3907 Perkins Avenue
Cleveland, Ohio 44114
kpphoto.com
216.426.9090

Kenneth Paul Lesko Gallery
1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

Kent State University School of Art Collectons and Galleries Center for the Visual Arts
325 Terrace Drive
Kent, Ohio 44242
galleries.kent.edu
330.672.1369

Lakeland Community College
7700 Clocktower Drive
Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7029

LAND studio
1939 West 25th Street, Suite 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

Loftworks Gallery
1667 East 40th Street #1A
Cleveland, Ohio 44114
loftworksgallery.com
440.991.7097

Loren Naji Studio Gallery
2138 West 25th Street
Cleveland, Ohio 44113
lorennaji.com
216.621.6644

M. Gentile Studios
1588 East 40th Street #1A
Cleveland, Ohio 44103
mgentilestudios.com
216.881.2818

Mansfield Art Center
700 Marion Avenue
Mansfield, Ohio 44906
mansfieldartcenter.org
419.756.1700

Maria Neil Art Project
15813 Waterloo Road
Cleveland, Ohio 44110
Marianeilartproject.com
216.481.7722

Massillon Museum
121 Lincoln Way E.
Massillon, Ohio 44646
Massillonmuseum.org
330.833.4061

Metal Yellow Art Gallery
14423 Detroit Road
Lakewood, Ohio 44107
216.374.3787

MOCA Cleveland
11400 Euclid Avenue
Cleveland, Ohio 44106
mocacleveland.org
216.421.8671

The Morgan Art of Papermaking Conservatory & Educational Foundation
1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

Myers School of Art
University of Akron
150 East Exchange Street
Akron, Ohio 44325
uakron.edu/art/
330.972.6030

Nicholson B. White Gallery
St. Paul's Episcopal Church
2747 Fairmount Boulevard
Cleveland Heights, Ohio 44106
216.932.5815

The Northern Ohio Illustrators Society
23700 Fairmount Boulevard
Shaker Heights, Ohio 44122
nois.com

Orange Art Center
31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
artcenter@orangecsd.org
216.831.5130

Pennello Gallery
12407 Mayfield Road
Cleveland, Ohio 44106
pennellogallery.com
216.707.9390

The Pop Shop
17016 Madison Avenue
Lakewood, Ohio 44107
popshopgallery.com
216.227.8440

Praxis Fiber Workshop
15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

The Print Club of Cleveland
11150 East Boulevard
Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

Rooms to Let: CLE
5620 Broadway Avenue
Cleveland, Ohio 44127
slavicvillage.org

The Salon
2291 Demington Road
Cleveland Heights, Ohio 44118
330.289.1837

Sandy Buffie
530 Euclid Avenue
5th Street Arcades
Cleveland, Ohio 44115
sandybuffie.com

Screw Factory Artists
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dianehoeptner.com

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clevelandartsculpture.com

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davidjoseph.com

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suzart.blogspot.com

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Jun Kaneko, *Untitled, Heads* (detail), 2013, hand built glazed ceramic and steel, Left 100 x 54 x 48 in., Right 102 x 54 x 48 in., Courtesy of Jun Kaneko Studio, Photo by Colin Conces

Jun Kaneko: Blurred Lines *is organized by the Akron Art Museum and supported by the John S. and James L. Knight Foundation, Ohio Arts Council. Media sponsorship by ideastream®*

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